

MUSICAL AMERICA

March 10, 1933

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND

DRIVE TO RESCUE OPERA CONTINUES; JUILLIARD HELPS

Fund Chiefs Warn Public Future of Metropolitan Depends on Generous Response from Radio Listeners and Other Music Lovers — Contribution of \$50,000 From Foundation Brings Total to Less Than Half of Sum Needed—Controversy Over Bequest Leads to Series of Statements, With Erskine Announcing Assistance to Producing Company

WITH the sum of \$125,000 announced as pledged, the committee working to raise the \$300,000 "Save the Metropolitan" fund has appealed to radio listeners and all other friends of opera over the country not to be misled by a newspaper controversy over the part that the Juilliard Foundation may be expected to play in this crisis for opera in America.

Geraldine Farrar joined the number of artists who addressed radio audiences during performances. She announced gifts of \$1,000 each from Marion Telva, a former member of the company, and from Rosa Ponselle.

After a series of statements bearing on the provision in the will of the late Augustus Juilliard providing for financial aid to the Metropolitan, in which the Foundation was both attacked and defended, it was made clear by Paul D. Cravath, chairman of the board of directors of the opera company, and Cornelius N. Bliss, spokesman for the Metropolitan Real Estate Company, owners of the property, that a donation of \$50,000 from the Foundation was all that could be expected at this time.

This \$50,000 was included in the total of \$125,000 pledged and the fund workers were anxious to offset an impression, due to newspaper headlines and statements, that whatever else was necessary to complete the fund would come from the Foundation. Mr. (Continued on page 27)

YADDO TO SPONSOR

Contemporary Composers Will be Represented in Autumn Programs

SARATOGA SPRINGS, N. Y., March 5.—The Second Festival of Contemporary American Music will be held at Yaddo, Saratoga Springs, from Sept. 30 to Oct. 3, it is stated by the Corporation of Yaddo. Encouraged by the success of the first festival, held last spring, the sponsors are now making plans for at least three concerts of chamber music and a series of conferences for composers.

In accordance with the wishes of the sponsors, a plan has been devised which provides for a central music

Important Figures in Metropolitan Opera Drive



Paul D. Cravath, President of the Board of the Metropolitan Opera Association (Left) and John Erskine, President of the Juilliard School, Who Announced a Contribution of \$50,000 to the Opera Fund from the Juilliard Foundation



CHORAL ALLIANCE FESTIVAL ENLISTS 2000 BOSTONIANS

Event Marks Beginning of Great Three-Year Program—Mrs. William Arms Fisher, Founder, Plans Country-Wide Celebrations — 100 Choruses Take Part with Rev. Finn and Dr. Williamson as Guest Conductors—Excellent Vocal Material and Wide Interest Revealed—American Composers Represented—Huge Groups Expertly Handled

BOSTON, March 5.—More than 2,000 singers from some 100 choirs and choruses of greater Boston took part in the two programs of the Inaugural Choral Festival of the American Choral Alliance on Feb. 26 at the Boston Opera House.

The event was intended to signalize the beginning of a vast three-year program to stimulate choral singing throughout the nation. Founded by Mrs. William Arms Fisher, general chairman, the alliance is planning to encourage large district festivals annually in all important centres.

As guest conductors of national prominence, the Very Rev. William J. Finn, director of the Paulist Choristers, and Dr. John Finley Williamson, director of the Westminster Choir School, led a massed chorus of the combined choirs at the beginning and end of the program. Other large groups included the Combined Catholic Choirs, Father Finn, conductor; the Combined Synagogue Choirs, Henry Gideon, conductor; the Combined Protestant Choirs, Mr. Williamson, conductor; the Sevitzky Ensemble, Fabien Sevitzky, conductor.

Wealth of Material

The Festival was a revelation of the wealth of unorganized vocal material existing in every community and the great interest which can be aroused in choral singing with the right encouragement and proper management. At the rising of the curtain for the evening program, the singers stood in graduated tiers against a light blue background, giving the effect of an enormous throng with the farthest ranks receding into space. The size of the group resulted, of course, in a large volume of sound (although this was by no means commensurate with the number of singers); but it is to be expected that the directors counted more on the psychological effect of the imposing sight than upon any remarkable sonority of tone. The two programs were well-managed and followed each other in rapid succession. David C. King was chairman of the stage management, which handled the complicated me-

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AMERICAN FESTIVAL

committee consisting of five composers who will choose the programs. This committee will be aided by a number of regional representatives covering all the larger music centres of America and Europe.

"In this way," it is stated, "it should be possible to be informed of whatever the American composer is creating whether in this country or abroad."

Central Committee Members

The central committee is made up of the following members: Aaron Copland, chairman; George Antheil, Richard Donovan, Wallingford Riegger and Randall Thompson. A partial list of composers who have agreed to act as

regional representatives includes: Walter Piston, Boston; Wesley La Violette, Chicago; Herbert Elwell, Cleveland; Roy Harris, Los Angeles; Henry Cowell, San Francisco; George F. McKay, Seattle; Carl Engel, Washington; Virgil Thompson, France, and Carlos Chavez, Mexico.

Compositions for violin, viola and 'cello (string quartet); for flute, oboe, clarinet, bassoon and horn (wind quintet); for piano and voice, or for any combination of these, will be acceptable, the authorities state. Those in charge invite composers to submit works to their regional representatives. Composers may also send manuscripts to Mr. Copland, Cos Cob Press, 209 West Fifty-seventh Street, New York, before July 1.

(Continued on page 25)

ARABELLA PREMIERE FOR DRESDEN OPERA

Strauss's New Opera Scheduled For June 1—Summer Festival Planned

DRESDEN, March 1.—The date of the world premiere of Strauss's new work, *Arabella*, has now been definitely set for Thursday, June 1, at the Dresden Opera, which was also the scene of the premieres of six of his earlier operas—*Feuersnot*, *Salomé*, *Elektra*, *Rosenkavalier*, *Intermezzo* and *Aegyptische Helena*.

Arabella is a lyrical comedy in three acts by Strauss's faithful librettist, Hugo von Hoffmannsthal, based on the latter's novel, *Lucidor*. The scene is laid in the Vienna of the 1860's, and the action centers around the marriageable daughter of a family of impoverished aristocrats. Complications are provided through the machinations of her scheming family to dispose of her permanently to a member of the Landed Gentry by disguising her attractive younger sister as a boy in order to eliminate the dangerous factor of competition. The second act takes place at one of the historic Cabbys' Balls during the Vienna Carnival.

An Involved Musical Structure

In a recent press interview, Strauss showed himself disinclined to discuss his new work at any length beyond intimating that the musical structure was so involved, the thematic lines so interwoven and the harmonic texture so complex that it would be difficult, if not altogether impossible, to gain a clear and satisfactory idea of it from a piano score. He therefore advised the press to base their first comments on the general impressions gathered from the final rehearsal and first performance, and to postpone the detailed analysis until after a second and more thorough hearing. The piano scores should be ready by the end of April, but the composer was unwilling to promise that they would be available to the public before the premiere. He expressed himself as distinctly opposed to the present practice of German reviewers to write long, detailed critical commentaries of new works after one hearing, on the basis of the piano score alone, since it is impossible for such a review to be other than hurried and superficial.

He is now engaged in correcting the final proofs of this opera, and is also at work on a new one which will be called *Die Stille Frau* (The Silent Woman).

Extensive Program Chosen for Cincinnati May Festival

CINCINNATI, March 5.—An eclectic schedule has been arranged for the thirtieth Cincinnati May Festival, which is to be held under the direction of Eugene Goossens from May 2 to 6. Programs for six concerts will be chosen from Belshazzar's Feast by William Walton, Handel's Samson, Bach's Mass in B Minor, Les Noces by Stravinsky, Beethoven's Ninth Symphony, Die Meistersinger, and The Damnation of Faust by Berlioz. The chorus will number more than 400, and the Cincinnati Symphony Orchestra will take part.

Symphonic Concerts Resumed in Metropolitan Museum

The season's second series of free symphonic concerts under the baton of David Mannes in the Metropolitan Museum of Art began on the evening of March 5. Compositions played were Dvorak's New World Symphony, the

Busch Forced From Dresden Opera

[By Cable to MUSICAL AMERICA]

DRESDEN, March 7.—Fritz Busch, well known conductor, was forced to leave his post as director of the Dresden Opera House this evening by men described as representatives of Adolf Hitler's National Socialist Party. As he took his place in the orchestra pit and prepared to commence the scheduled performance of *Rigoletto* there were shouts, "Out with Busch," from the front rows of the audience which were occupied by Nazis. Following several minutes of uproar, Mr. Busch left, and his place was taken by Kurt Striegler, one of his assistants.

Following the rehearsal of *Rigoletto* which took place early in the day, Mr. Busch had been called to the stage by a Nazi storm troop and informed that the executive control of the Saxon State theatres had passed into the hands of the Hitler government, and that Mr. Striegler would take over the musical direction of the Opera House in Mr. Busch's place. Mr. Striegler is known as the composer of an opera, *Dagmar*, which was recently produced by the Dresden company.

Mr. Busch is believed by his opponents to be a socialist.

Mr. Busch, who has occupied the post of director at the Dresden Opera since 1922, appeared as guest conductor

The sketches of the first act are already completed.

Dresden's Opera Festival

The Dresden Opera Festival will take place this year from July 1-16 and will be dedicated to the two names so closely linked with the history of the Dresden opera—Richard Wagner and Richard Strauss.

The Wagner works will include *Lohengrin*, which was composed during Wagner's Dresden period, and the so-called Dresden operas, *Rienzi*, *Der Fliegende Holländer* and *Tannhäuser*, which had their first performances there. All these operas have been restudied and restaged during the present season. Strauss's *Arabella* will open the festival on July 1. It will be followed by *Die Frau Ohne Schatten* and *Die Aegyptische Helena*, conducted by the composer.

There will also be special performances of Gluck's *Iphigenie auf Aulis* and *Alceste* at the little Festival Theatre in Hellerau near Dresden.

G. DE C.

Theme and Variations from Beethoven's Quartet in A, the Prelude and Liebestod from *Tristan und Isolde*, Karl Goldmark's In Springtime Overture, the Persian Dances from *Khovantchina* and the *Intermezzo* from *Goyescas*.

Original Manuscripts of Ethelbert Nevin to Be Sold

A sale of the original manuscripts of compositions by the late Ethelbert Nevin will be held at the American Art Association Anderson Galleries on March 15. The collection includes many of the noted composer's most famous works. Among them are *Narcissus*, *An African Love Song*, *Mon Désir*, *The Nightingale's Song*, *A Necklace of Love*, *Oh! That We Two Were Maying*, and *To Rest*.

Wagner Memorial Performances Held in Amsterdam

AMSTERDAM, Feb. 28.—The Richard Wagner Association of Holland sponsored a Memorial Concert in the Con-



Fritz Busch, Noted Conductor, Who Left His Place at a Performance of *Rigoletto* in the Dresden Opera House During a Recent Political Disturbance

of the New York Symphony Orchestra during 1926-27 and 1927-28.

certgebouw at Amsterdam on Feb. 13, assisted by Erich Kleiber and the Concertgebouw Orchestra. Thomas Mann was the speaker. During the week of Feb. 5-11, Kleiber conducted a number of *Parsifal* performances at the Amsterdam Opera, with Alexander Kipnis, Marta Fuchs and Fritz Wolff as soloists.

Ruedel Retires From Choir Leadership In Berlin Cathedral

BERLIN, Feb. 28.—Prof. Hugo Ruedel, whose name is closely linked with Bayreuth and who for more than twenty-five years has been director of famous boy choir of the Berlin Cathedral, has been succeeded in the latter position by Prof. Alfred Sittard, organist and choir director of St. Michael's Church in Hamburg. Prof. Ruedel, who has reached the retirement age for officials of the Prussian Government, will continue to have charge of the chorus at the Staatsoper here.

G. DE C.

Chicago North Shore Festival to Be Omitted This Season

CHICAGO, March 5.—In spite of the fact that the chorus of 600 of the North Shore Festival had already begun rehearsals under Frederick Stock, the festival will not be held this season. Although the festival had been given for more than twenty-five years in the Patten Gymnasium of Northwestern University, Evanston, the directors have decided to omit it this season on account of difficulty in obtaining an adequate guarantee fund.

A. G.

Wagner Monument Erected in Saxony

BERLIN, Feb. 28.—The monument to Richard Wagner has been erected in the vicinity of the Grossgraupe, a village not far from Pillnitz, Saxony, in memory of the days that Wagner spent there when he was Court Kapellmeister in Dresden, and where he completed the score of *Lohengrin*. The monument is the work of Prof. Richard Guhr and has been erected in the narrow valley of the Wesenitz in front of one of the massive basalt formations scattered throughout Saxon Switzerland.

AUGUSTEO OBSERVES 25TH ANNIVERSARY

Molinari Leads Identical List Compiled by Martucci in 1908

ROME, March 1.—In commemoration of the twenty-fifth anniversary of the founding of the Augusteo, Bernardino Molinari conducted a program on Feb. 16 which exactly duplicated that of a similar date a quarter of a century ago. Giuseppe Martucci led this former program, at the first concert of the newly organized orchestra.

The list contained the Overture to Rossini's *The Siege of Corinth*, Beethoven's *Eroica* Symphony, Mozart's *Andante* and *Minuet*, the Forest Murmurs from Wagner's *Siegfried* and the Overture to *Tannhäuser*.

Symphony and chamber music concerts had been given in the Royal Academy of St. Cecilia from Feb. 2, 1895. In that year, Conte Enrico di San Martino assumed the presidency of the academy. Concerts took place in the Hall of St. Cecilia, specially constructed for the purpose. In 1905, Conte di San Martino succeeded in creating a municipal orchestra, which played to a popular public for two years. Then in 1908, he founded the Concerts of the Augusteo, with the assistance of the government and the municipality. Martucci conducted until his death in 1909. Molinari has been director since 1912.

HANSON IS HONOR GUEST AT OBERLAENDER DINNER

Conductor Is Entertained on Return From Germany Where He Conducted American Music

Following his return from Germany, where he conducted concerts of American music with the Berlin Philharmonic, Berlin Radio, Leipzig and Stuttgart orchestras, the Oberlaender Trust, under whose auspices Dr. Hanson went abroad, gave a dinner in his honor at the Hotel Astor on March 2. Dr. Wilbur K. Thomas, secretary of the Trust, was the host, as Gustav Oberlaender, its president, was unable to be present.

After the dinner Dr. Hanson spoke of his experiences abroad, of the admirable spirit of the German orchestras in rehearsals and concerts and their interested attitude toward our music. He found the same response from the audiences, and had a generous, though not unanimous press. Among the invited guests present were Dr. Daniel Gregory Mason, professor of music at Columbia University, Olga Samaroff, noted pianist and educator, Mrs. Claire Reis, executive director of the League of Composers, Dr. Haven Emerson, of the College of Physicians and Surgeons, Columbia University, Henry Allen Moe, executive director of the Guggenheim Memorial Foundation, the two latter trustees of the Oberlaender Trust, Hanns Gramm, director of the Wyoming Foundation and assistant secretary of the Carl Schurz Memorial Foundation, Leonard Liebling, editor of the *Musical Courier* and A. Walter Kramer, editor of MUSICAL AMERICA.

Rosa Ponselle to Sing in *Vestale* at Florence Festival

A feature of the Musical Festival to be held in Florence during the month of May will be the appearance of Rosa Ponselle in the title role of Spontini's *La Vestale*. This production will signalize Miss Ponselle's debut in Italy.

BALAKIREFF: THE LISZT OF RUSSIAN MUSIC

Brilliant Powers Hampered by Neurotic Moods and Fatal Inherent Weakness

By GERALD ABRAHAM

YOU are inclined to be suspicious of people who write articles claiming that some pet goose of theirs is really a swan. So am I. But what is a naturalist to do if he carefully examines some almost unknown bird, believed to belong to the *anserinae*, and finds it has many of the characteristics of the *cyanidae*? It seems to be his plain duty to say so publicly. Very well, then. . . . That is how I feel about Mily Alexeivitch Balakireff.

Most people have heard Balakireff's symphonic poem, *Tamara*, and its fiendishly difficult pianistic counterpart,

Islamey. But that is all. And the man himself is known even less than his music. We think of him today simply as the mentor of the "new Russian school"—Borodin, Moussorgsky and Rimsky-Korsakoff—and of Tchaikovsky who stood outside of it. Yet Glinka, just before his death, spoke of the young Balakireff in almost the same terms that Schumann had used a few years before in writing of the young Brahms.

Balakireff, a Russian Sketch
Was Glinka such a bad prophet, then? By no means. It is true Balakireff was no Brahms; he was rather a Liszt, alike in his musical abilities and tastes, his personal magnetism and even his religious mysticism. But he had extraordinary creative gifts, early apparent and well preserved to the very end of his long life. (He died in 1910 at the age of seventy-three.) It seemed that almost any achievement lay within his powers. But they were intermittently paralyzed by a fatal weakness, the characteristic Slavonic inertia—to say nothing of other, more striking peculiarities of temperament. Rimsky-Korsakoff, in his memoirs, speaks of Balakireff's nature as "half-Russian, half-Tartar, nervous, impatient, easily excited and just as easily wearied," and emphasizes his "truly Russian self-deception and slothfulness." Nevertheless, Balakireff's actual accomplishment is after all not inconsiderable in quantity and, for the most part, of remarkably high quality. *Tamara* and *Islamey* are representative of only one side of his genius; musicians outside Russia, charmed by the novelty of the few "oriental" compositions of men like Balakireff and Rimsky-Korsakoff, have magnified out of all proportion the importance of this element in their music. There is very little of the oriental in Balakireff's two symphonies, his Piano Concerto, his Piano Sonata, his various overtures, or even in his numerous songs. *Tamara* and *Islamey* are typical only as regards the origin of the thematic material and the way it is treated. A very large proportion of Balakireff's themes are of folk origin—

not only Russian and oriental, but Czech and even Spanish as well—but he usually treats them so individually, though sympathetically, that it would be ridiculous to suggest that his borrowing is due to lack of inventiveness.

Improvised at the Piano

A great deal of his music seems to have been (as indeed it actually was) improvised at the piano; his method of composition was a curious alteration of improvisation and of what he himself called "brooding." And the improvising and brooding would go on for years, perhaps, before a note was put on paper. The improvising of *Tamara* began as early as 1866, Rimsky-Korsakoff tells us, but the work was not finished till 1882! Balakireff's music might almost be described as "improvisation remembered in tranquility." Admittedly it is flawed by the weaknesses inherent to such a method, but its qualities far more than counterbalance its defects. It is not only that it always sounds well (Balakireff was a superb orchestrator); we take that for granted from a Russian composer. It has the more enduring qualities. Of no other Russian composer (except Moussorgsky, who worked in a different field) can it be said that the form of his works springs so naturally from their content. His workmanship is always of the finest. And, last but not least, his music abounds in genuine life.

A Brilliant Pianist

Why has he not won wider recognition, then? For answer to that question we must look for a moment, not at the music, but at the man himself and the extraordinary circumstances of his career. The early 'Sixties were Balakireff's great days. At twenty-five he found himself the acknowledged leader—at once champion and teacher—of that brilliant little group, the so-called "new Russian school." He enjoyed the prestige of having been designated Glinka's "heir" by the Father of Russian Music himself. Men like Tchaikovsky, outside his own circle, came under the spell of his magnetic personality even while they inwardly resented his domineering attitude to them and their work. He was a brilliant pianist. (Though one who knew him in later years tells us that the technique of the composer of *Islamey* was "Hummelish, rather than Lisztian or Rubinsteinian," and—curiously—that he "usually played without using the pedal.") He founded the Free School of Music in Petersburg in opposition to the official Conservatoire, directed by Anton Rubinstein, against which he waged unceasing warfare. He gave a brilliant series of symphony concerts, eclectic in plan but with a bias to the "new" music of Liszt, Berlioz and, of course, the new native school. And with all this, he found time to compose a great deal, though not to put all his compositions on paper.

Temperamental Disturbances

Still, this period saw the appearance of several overtures on national themes, the splendid overture to *King Lear*, a symphonic poem *Russia*, *Islamey*, and a number of songs—some of them perfect gems. In 1869 Balakireff became

conductor of the Imperial Music Society. And then came the crash.

Several circumstances conspired to bring about this crisis. Balakireff's overbearing behavior had estranged him

cially he gradually slipped back into comparative obscurity, where he remained till the end of his life—the centre of a little circle of which Serge Liapounoff was the only important member.

Years of Fruitfulness

But these last years were curiously fruitful; new works were composed—and some of those planned and sketched, even wholly thought out, in the 'Sixties were now finished and written down. Such was the C Major Symphony, finished in 1898. Again: he took his Fifth Mazurka for piano, added three movements—and so produced a remarkable, if unorthodox, Sonata. Then came a Glinka Memorial Cantata and a Second Symphony. The sketches of Balakireff's Piano Concerto date from his youth; yet death took him while he was working at it, and Liapounoff had to finish it. The old lassitude was heavier than ever at the last. Clearly it was not now, as with *Tamara*, a case of the gestatory period of brooding being prolonged till the composer was satisfied with a final form, but of sheer inertia. Only the publisher's insistence made him write the Concerto down at all.

"I have long had all the music ready and stored in my head," he wrote, "but I am now frightened by the process of writing notes; that endless succession of black dots terrifies me."

K. N. Tchernoff speaks of some "wonderful variations" and other works which he heard Balakireff play, but which were never written down at all. Is there anything quite like this in the whole history of music, the last creative period of an outstanding composer passing in comparative obscurity, so that some of his most important compositions, though published, are not even mentioned in standard works of reference?

A Pathetic Figure

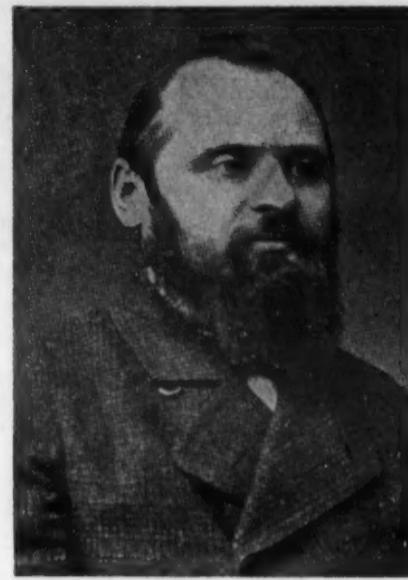
There is something deeply pathetic about this isolated figure, who should have been the honored doyen of Russian music, ignored by a world with which he was completely out of sympathy and publicly attacked by one of his oldest and dearest friends. (Rimsky-Korsakoff's memoirs appeared some time before Balakireff's death; but he refused to read them.)

But the really astonishing thing is that the music written during these closing years does not show the slightest trace of melancholy, disillusion or weariness. Quite the contrary. One gets an extraordinary impression of unusual vitality, intense intellectual excitement as well as physical energy, from the great bulk of Balakireff's work. And, if anything, this is increased rather than diminished in the works of the last period. Calvocoressi, probably the greatest living authority on Russian music outside the U. S. S. R., once wrote that "the finale of the First Symphony is one of the raciest and most exhilarating things in Russian music." And three of the four movements of the Second Symphony (finished only a couple of years before the composer's death) run it close in point of zest and brilliance.

A Vivacious Thinker

"Brilliance" is an equivocal word; but in Balakireff's case it hardly ever connotes "superficial flashiness." It is the brilliance of an unusual, vivacious thinker, fluently expressing his thoughts. This quality, of course, suggests the *improvvisor*. But whereas the ordinary

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Mily Alexeivitch Balakireff, an Isolated Figure in Russia's Music



Balakireff, a Russian Sketch

Wagner's Germany Stands to Salute The Master

By
GERALDINE
DE COURCY

Klemperer's Re-staged Tannhäuser in Berlin Staatsoper Rouses Controversy — "Mockery" of Tradition Is Charged by Critics of Re-studied Version — Barren Venusberg Has Large Harp as Only Embellishment—Guests in Hall of Song Arrive Informally

BERLIN, March 1.—Otto Klemperer's re-studied and re-staged *Tannhäuser*, given at the Staatsoper on Feb. 12 "in memory of Richard Wagner" has turned all the Wagnerians and self-appointed defenders of the Grail into a state bordering on demoniac frenzy. By lending authority to Klemperer's innovations and his "mockery" of Wagnerian traditions, the Staatsoper, its intendant and all therewith associated are accused of consecrating sacrilege and condoning treason to one of the most precious legacies of German music.

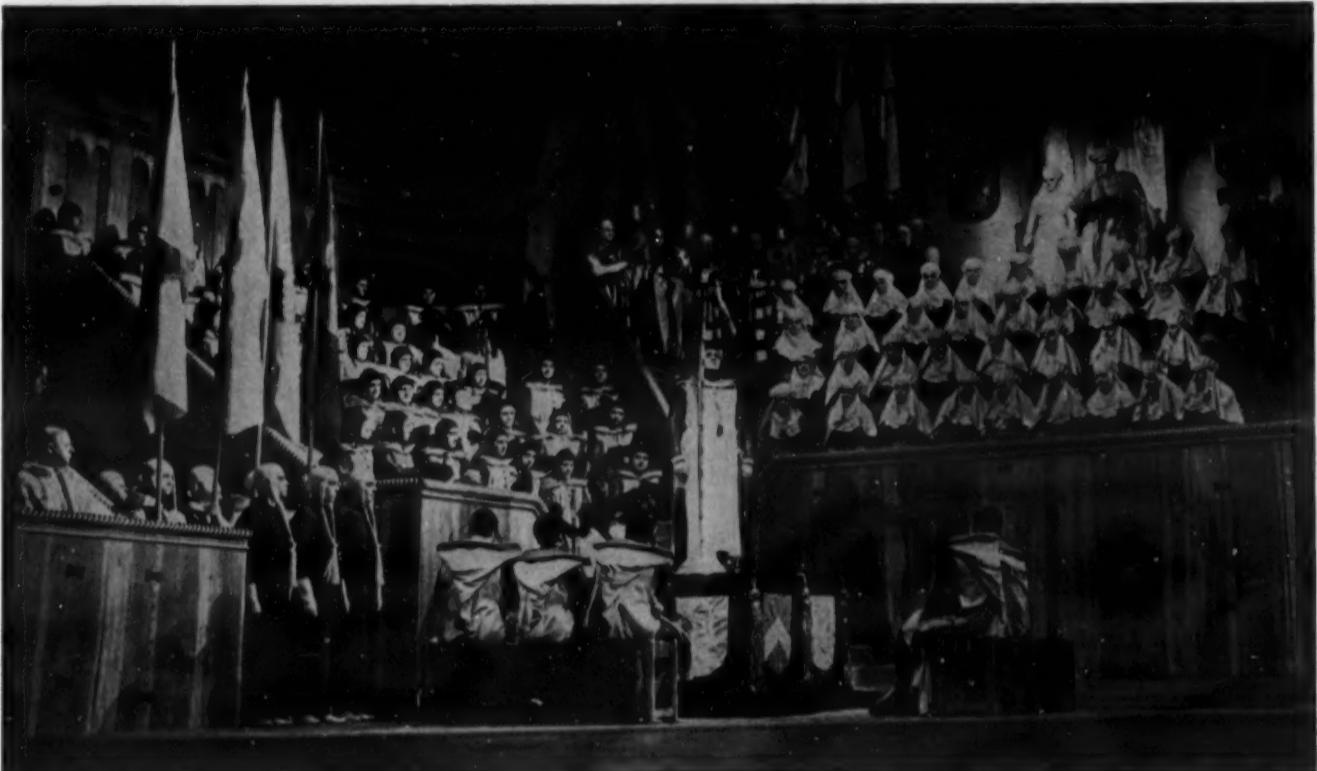
It is said that Tietjen, the general director, roused himself at the last moment and put a stop to some of the more flagrant desecrations. But in the opinion of the first-night Wagnerites there was still enough wrong to bring hisses raining down from the gallery on the imperturbable heads of Klemperer and his two co-experimenters, Juergen Fehling and Oscar Strnad. The Ayes are said to have had it in this preliminary skirmish, bringing the evening to a triumphant close with a typical Klemperer demonstration.

With the exception of one of the older critics (who was one of Wagner's greatest opponents in the days of his youth) and a boulevard paper of doubtful standing, the press has shown remarkable understanding of Klemperer's motives and ideas, and has accorded unanimous and enthusiastic praise to the positive features of a really fine performance.

The Creed of Innovators

Juergen Fehling, the stage director, hails from the theatre where he is one of the ring-leaders of the progressive movement. The creed of these innovators is based on a belief in the

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Scherl, Berlin

Controversial Setting for the Hall of Song in the Novel *Tannhäuser* Production at the Berlin Staatsoper. Left: the Baritone, Rode and the Bass, Baumann in The Flying Dutchman, Given without Intermission at the Städtischoper



Scherl, Berlin

Bayreuth to Show Wagner Souvenirs

Wahnfried Archives to Be Open During Period of Festival Performances

BAYREUTH, Feb. 25.—In keeping with the ideas of her late husband, Siegfried Wagner, that the Wahnfried Archives should be accessible to all serious students of Wagner, Frau Winifred Wagner will admit the public to this valuable collection of Wagneriana during the Bayreuth Festival. There will be an exhibition of original documents in relation to Wagner's private life, his activities and sphere of influence, and his creative work.

The archives contain complete collections of Wagner's letters to Liszt,

Hans von Bülow, Uhlig, Fischer, Otto Wesendonck, Ludwig and Malwine Schnorr von Carolsfeld, Count and Countess Schleinitz, Joseph Standhardtner and Vreneli Stocker, and 265 letters to Minna Wagner. There are copies of letters to fifty other individuals (including the hitherto unpublished and exceedingly important correspondence with King Ludwig II of Bavaria); and also the originals, as well as copies, of some 1,000 letters written by Wagner during the years 1830 to 1883.

Prose Sketches of Music Dramas

One of the seven small note books kept by Frau Cosima Wagner contains the last portrait of Wagner, sketched by Paul Joukovsky on the evening before Wagner's death. Besides the original drafts of his numerous articles, etc., the collection embraces the prose sketches of his music dramas, including the two unfinished dramas, *Friedrich I* and *Die Sieger*, as well as the original notes for *Wieland der Schmied* and *Jesus von Nazareth*.

Included also are the original rough copies of *Das Rheingold*, *Die Walküre*, *Tristan und Isolde* and *Parsifal*; and the final, or clear, copies of *Die Feen*, *Der Fliegende Holländer*, *Tannhäuser*, *Siegfried's Tod* (with the original and the revised ending of the drama, now called *Götterdämmerung*), the original version of *Siegfried* and the final copies of *Die Walküre*, *Das Rheingold*, *Tristan und Isolde* and *Parsifal*.

There are also Wagner's copies of the complete score of Beethoven's Ninth Symphony and the music to Goethe's *Egmont* in addition to a piano transcription of the Ninth Symphony; the original manuscripts of a number of songs and the sketches and clear copies of the five Wesendonck Songs.

Leipzig Honors Anniversary of Illustrious Son

LEIPZIG, Feb. 28.—The most pretentious of the countless Wagner celebrations that are being held all over Germany in commemoration of the fiftieth anniversary of his death, took place in Leipzig, his birthplace, on Sunday, Feb. 12, under the auspices of the city.

Elaborate preparations had been made for the event and formal invitations had been extended to all the prominent personalities in the European worlds of music, art, literature, science and politics. The final official stamp of recognition was added by the presence of the Chancellor, Adolf Hitler, and several important members of his cabinet, the Mayor of Berlin, and leading state and municipal representatives of all the Federated States and important cities in the country. The presence of the Government officials was sufficient to induce the greater part of the Leip-

zig population to brave the inclemency of the weather for hours to catch a glimpse of, and accord an enthusiastic welcome to, Hitler and his staff.

The quiet and simple beauty of the old Gewandhaus was a fitting scene for the celebration, for it was here that Wagner tasted his first public success after the performance of his C Major Symphony when a young man of twenty-two. There was an air of solemn festivity in the general atmosphere, but the only touch of color in the hall was that provided by the uniforms of army officers and a delegation of Leipzig students carrying the banners and wearing the light blue and gold uniforms of their corps.

In the distinguished assembly were Frau Winifred Wagner and her eldest son, Wieland; Hitler, his personal staff, and several members of his cabinet;

prominent figures in the diplomatic corps, including the French and Italian ambassadors, and diplomatic representatives of Switzerland, Japan, China, Holland, Latvia, Argentina, Uruguay; leading intendants and directors of all the important German opera houses; officials of the various Richard Wagner organizations; music publishers, and numerous representatives of the German and foreign press.

After an informal reception in the foyer of the Gewandhaus, the celebration opened with a deeply moving performance of the *Parsifal* Prelude by General Music Director Karl Muck of Hamburg, and the Gewandhaus Orchestra. Dr. Goedeler, Mayor of Leipzig, then greeted the guests in the name of the city, and in a short and effective speech stressed Leipzig's great debt to Wagner and urged renewed efforts to

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Wahnfried Becomes Richard Wagner Park

Bayreuth, March 1.—In commemoration of the fiftieth anniversary of Wagner's death and as a token of the city's intimate connection with the master and his life work, the city authorities passed a resolution whereby the Villa Wahnfried, the new grounds surrounding the Festival Theatre, and the other Wagner memorials will be known in the future as Richard Wagner Park. In recognition of Siegfried Wagner's great service in fostering and furthering the Bayreuth "idea" and the festivals, the avenue leading from the city to the Festival Theatre was rechristened Siegfried Wagner Allee. Honorary citizenship was also conferred on Frau Winifred Wagner, Frau Daniela von Bülow Thode, Countess Blandine von Bülow Gravina, Frau Eva Wagner Chamberlain and Arturo Toscanini.

G. DE C.



Courtesy of Dresden Staatsoper



Two Scenes from Act I of the Re-staged *Tristan und Isolde* Given in Dresden under the Baton of Richard Strauss as a Part of the Wagner Memorial Celebration

Berlin Sees a Novel *Tannhäuser*

(Continued from page 6)

efficacy of invention and implies contempt of tradition, which for them is synonymous with routine, indifference and cheapness. No one had forgotten that Fehling was the chief offender in the famous Flying Dutchman performance at the Kroll that rocked the foundations of Berlin several years ago. The Wagnerians therefore scented trouble in the air when they heard that the same combination had cast their iconoclastic eyes on the sacred jewel of *Tannhäuser*.

Wagner's directions for the production of *Tannhäuser* naturally mean nothing to the Fehlings of the German theatre. They have their own peculiar idiom for the "romantic," which is usually expressed in terms of realism; and as Klemperer is also a modernist of the same dye, the present production would undoubtedly have fared far worse than it did if that very fine and sensitive artist, Oscar Strnad, had not provided the saving leaven of poetry and atmosphere that remained in the mind as a benediction long after Fehling's ideas had faded into silence.

Klemperer used the old Dresden version of 1845 which will always maintain its popularity in Germany as long as there is a noble army of stylists to point out the stylistic anomaly of the gorgeous bacchanale in the Paris version. As he was unable to conduct the second performance, owing to the results of a fall from the conductor's stand at the Gewandhaus in Leipzig, present comment of the performance must be limited to a description of the general contour of the scenic mounting.

Children Replace Hunters

The curtain rose on an uncompromisingly bare and hideous Venusberg where Venus and *Tannhäuser* were disporting themselves at the base of a man-sized harp, the only embellishment of a grotto that might easily have passed for a deserted cave in the Kentucky hills. The transformation scene that followed represented a grassy knoll looking out over wooded hills bathed in the blue mists of a radiant spring morning. It was an exquisite picture in the spring-like freshness of its atmosphere and the softness and poetry of its coloring. But the hunting party had been replaced by a bevy of youngsters waving birch branches, the shepherd was a boy soprano who piped his little lay about two tones too high, and there was no Wartburg to be seen!

The second act had been divided into two scenes, connected by the moving

stage. The first showed a corner of the great hall and provided a very satisfactory solution for the intimate scene between Elisabeth and *Tannhäuser*. The stage then opened up and showed a full cross-section of the hall, containing three tribunes, one for the clergy, one for the knights, and one for the women, in the most authentic medieval manner.

During the march, the company wandered in irregularly and informally (with no regard to the music) and took their seats in their respective tribunes. The Landgraf and Elisabeth then entered the hall and with a collective greeting to their assembled guests, mounted the stairway to thrones perched high above the women's tribune, like umpire seats at a tournament. The clergy wore the habit of the Franciscans, the knights were caparisoned as Crusaders, and the women were garbed in nun-like costumes with white wimples.

After the Minnesingers had gone

DRESDEN, Feb. 15.—The Wagner celebrations here took the form of a memorial orchestral concert on Sunday morning, Feb. 12, and a re-staged *Tristan und Isolde* performance at the Opera, Feb. 13, conducted by Richard Strauss.

The Sunday concert had been arranged to show the musical genealogy of Wagner. It opened with the C Major Symphony, conducted by Hermann Kutzbach, after which Kurt Striegler conducted excerpts from *Die Feen* and *Liebesverbot*, in which he had the assistance of Eliza Stuenzer, Angela Koniak, Martin Kremer and Elsa Wieber (American) as soloists. Fritz Busch brought the impressive program to a close with the Funeral March from *Götterdämmerung*.

Strauss conducted *Tristan* without the mutilating and unnecessary cuts that are usually made in the second act. This

through a secret ceremonial of exchanging their black gauntlet gloves for scarlet ones, they took their places around a low table on which reposed

opera and *Lohengrin* have always been esteemed two of Strauss's most brilliant conductorial achievements, so the fact that he was conducting it, and had announced beforehand that it was the last time he would do so, gave the evening a special note of solemnity.

Strauss's reading is the direct antithesis of Furtwängler's. He takes it at a very animated tempo, especially the Liebestod and portions of the Prelude, but with very striking effect, especially in the third act. Eugenie Burkhardt was an imperious Isolde and Helene Jung was a luscious-toned Brangäne. Curt Taucher was the *Tristan*. The beautiful old opera house wore an air of festivity as was fitting for an evening dedicated to the two great names so closely linked with the history of the Dresden Opera: Wagner and Strauss.

G. DE C.

the counterfeit presentment of the harp in the Venusberg. This table subsequently served as stage for the contestants. The whole act was intensely concentrated but the scene was too cramped, too crowded, too massive. It looked like a contest in an organ loft or the windowless clerestory of an ancient cathedral.

An Exquisite Picture

For the Wagnerites, the third act was of course the supreme sacrilege. It was laid in the courtyard at the outer gate of the Wartburg, instead of being a duplication of the second scene of the First Act! But Strnad again came to the rescue with a picture that was so exquisitely lovely and so replete with poetic atmosphere as to disarm all criticism. The act was unquestionably wrong on every Wagnerian count, but as Elisabeth rose from her knees in the mysterious yellow twilight that flooded the scene, and slowly ascended to the great door of the Wartburg, to disappear into the darkness beyond, the experiment had completely justified itself through the rapturous beauty of the scene.

The really weak part of the performance was due to the singers. The Staatsoper finds itself in the high season of foreign engagements, and as the *Tannhäuser* was more or less of an afterthought, Klemperer found himself without a proper tenor. He tried to solve the riddle by engaging the Bayreuth *Tannhäuser*, Sigmund Pilinsky, but the two years that have intervened since this singer's appearance there have not contributed to ameliorate his vocal pécados in any way. It was a pretty ghastly performance, if one

(Continued on page 11)

Notables at the Dresden Wagner Celebration



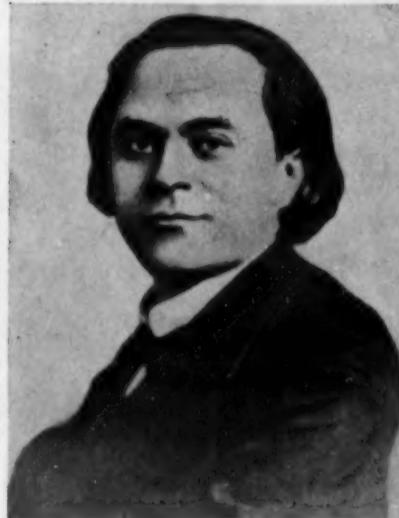
Bon, Dresden
Second from Left, Standing, Fritz Busch. From His Left, Geraldine de Courcy, MUSICAL AMERICA'S Berlin Correspondent; Louis Lochner of the Associated Press; Herbert Peyer, Music Critic. Seated, Richard Strauss Who Conducted *Tristan und Isolde*

The "Méthode" and Humanism of de Pachmann

The Youth of His Art Revealed in Farewell Recital in New York—Cast Aside Conventional Usage as Useless Garment—Amusement and Veneration in the Air—Demonstrated His Keyboard Mastery in Private Interview

By FELIX DEYO

IT was at Carnegie Hall on an April night eight years ago. Vladimir de Pachmann was giving a farewell New York recital—farewell for all time. Everybody was there; attention was taut, eyes and ears were wide open to capture by sight and hearing every impression to be conveyed by this man with an unprecedented career. The ruins and sunset glory of a great art



De Pachmann at Twenty

hot "roasting" of the newspaper writers in many critical comments, de Pachmann had dropped no iota of his usual caperings. Perhaps that phase of de Pachmann was a pathological matter; at any rate his personal characteristics were then an established fact after long years of usage.



© G. Maillard Kesslere

A Later Photograph of the Pianistic Genius

before them held engrossing interest for the observers, perhaps as the playing of de Pachmann might have in his prime. Then seventy-seven, to the sight there was physical deterioration; and yet it was the old-time de Pachmann, almost the same, in spite of years, with all the beauty, much of the wonder but with a little less of energy.

Two seasons previously, after a twelve-year absence, he had come back to these United States, come back in the age of his many years and yet in the youth of his art, come back to meet the younger generation, bringing a new "méthode." He had come back with all and more of his many eccentricities, suggesting the incongruous charlatan whose shadow, however, could never dim, by ever so little, the radiance of his superlative art, the purity of his unequalled style. In the course of those two seasons, marking his farewell concertizing sojourn in this country, de Pachmann had fulfilled more than 100 recital engagements from coast to coast without missing a single one.

Resemblance to Liszt

De Pachmann's entrance upon the Carnegie Hall stage that April farewell night, showed the flash of Liszt-like facial resemblance, and his bow of greeting bore the habitual carriage of fine self-respect. Only at his approach to the piano, as if by a chemical change, came the metamorphosis of manner, for despite full-voiced denunciation, the

prettive ideas. Those afar were enlightened as to the tenor of these remarks by apt gestures. Amusement was always in the air. De Pachmann was incorrigible; but delightfully so. We recall his inimitable manner at one of these last appearances of taking an audience into intimate confidence and explaining that his right hand was off duty. Trouble with the piano bench invariably arose at a de Pachmann recital. Such trouble offered the pianist one of his opportunities to stir the co-operative good will of his patrons.

The Meissonier of the Piano

As to the playing itself, of de Pachmann at his farewell recital, the crumbling away was most manifest. The effort to regain hold on a faulty memory resulted in blurred sections, hastening to safety, nevertheless, ingenuously so. His right hand was often inefficient enough in difficult passages, one may have objected, to spoil any performance. The program was entirely Chopin, the composer with whose name that of de Pachmann had for decades been linked as superlative interpreter, for he had never reached the pinnacle of greatness as an interpreter of the sturdy Bach or Beethoven.

The previous season his playing of



When the de Pachmann Visage Was Hidden by a Beard Almost Worthy of Brahms. He Was Forty

of moods," wrote James G. Huneker more than thirty years ago, "but he never plays Chopin with an axe and if his personal behavior is at times unusual, remember, please, that it never upsets his beautiful playing."

As a worshipper at the shrine of de Pachmann, I always carried recurringly insistent memories of a pianistic art that seemed to have passed into the shades of those better things found with a halo only in the arms of a protective past. But the young concert-lover and piano student of a decade ago knew de Pachmann only as a choice tradition. And it was primarily for the benefit of these younger folk that de Pachmann



Photographs courtesy of La Nuova Italia Musicale
At Work. The Pianist Goes Over Some Music—Is It Chopin?—in His Studio

But the overflowing audience was one of hearty good will and awaited with whetted appetite the appearance of forbidden antics. These were forthcoming soon enough; and the audience applauded, laughed and was merry. Indeed, something like validity seemed to enter upon the consciousness, something not just toleration but mightily near to veneration, and respect made itself felt in the spontaneous and frequent hand-clapping. May it not be that de Pachmann's protest and radicalism against the formality of concerts and the lively discussion provoked thereby will eventuate in fresh ideas about musical proprieties?

The Warm Human Element

De Pachmann possessed a warm human element. He cast conventional usage aside as a garment of no use—to him. During his last American appearances he was highly communicative with his audiences. Those within hearing distance received the benefit of his explanations as to "méthode" and inter-

the Beethoven *Pathétique* was very obviously devoid of a heroic concept though set forth within the frame of that exquisite pianism which was de Pachmann's exclusive own. The treatment of the slow movement was deeply reverential, while the rondo finale formed under his fingers a contrast iridescent in sheen, culminating like a diamond sunburst throughout the pedal-point passage. But de Pachmann was the Meissonier of the piano. His masterpieces of pianism in small scale were more memorable than those on big lines.

Huneker's Apt Analysis

And at his last recital, apart from diminished physical vigor, there was always in evidence that delectable purity and lightness of touch, that rare bel canto tone, fingers wirestrung weaving into the fabric colorful hues and decorating with their wonted cunning the designs. Art was his and the unexpected flare of *diablerie* animated the underlying charm of his playing.

"De Pachmann is erratic, is a man



At Fifty, with His Sons, Adriano (Right) and Leonida

returned to America for his farewell visit. His unexpected revival in the musical midst of this country then had its stirring significance, though in less degree than the post-war return of Paderewski. In both instances retrospect linked its weight to the eagerness of appraisal. The history of pianists and piano playing will no doubt link together the names of Paderewski, de Pachmann, Joseffy and Rosenthal as the four greatest players of the latter Nineteenth and early Twentieth centuries.

Explained His "Méthode"

On his last tour de Pachmann brought with him a perfected new "méthode" which, he claimed, eliminated fatigue in playing. It was my op-

(Continued on page 14)

MEPHISTO'S MUSINGS



DEAR MUSICAL AMERICA:

I was glad to hear through an imp of mine, who has been touring these United States to study symphonic conditions, that he happened to be in Omaha the other evening, when Rodolph Ganz conducted the Omaha Symphony at the City Auditorium before 3,500 people and won an unequivocal success.

Omaha has had a brief symphonic time of it. Sandor Harmati went out there and organized things about a decade ago. He had to create the orchestra, as there wasn't any. He did that, rehearsed it, developed it for five years and put some fine programs to his credit. Then he was taken with a serious illness, which removed him from the scene of activity for a whole year.

Joseph Littau was engaged to succeed him. He gave up a very lucrative position as conductor of the Roxy Theatre in New York to accept the Omaha Symphony. But Littau said he wanted to devote himself to symphonic music and was willing to make the sacrifice. Not every one would have done so. I could mention a few young conductors who at the time were asked to go to Omaha, and preferred to stay on in New York for monetary reasons, though they were engaged in music less serious than symphonic conducting. But Littau was game. He went to Omaha and made good, remaining there two seasons. This season the funds to guarantee the orchestra were not forthcoming and the season was suspended. Littau returned to the scene of his former experience and is now conducting at the Radio City Music Hall, doing a very fine job, by the way.

A group of music lovers, who wished to carry on symphonically in Omaha, got together and engaged Ganz to conduct the concert referred to above. I am told now that the success won by him was so pronounced that two more concerts, March 9 and 30, will be given this season. Thus the Omaha Symphony Orchestra may go on, right in the season in which it was, for the first half at any rate, discontinued. My compliments to the Omahans who have thus come to the rescue of symphonic music in their community and to Mr. Ganz for his fine achievement in his Omaha Symphony concert of Feb. 16.

* * *

With the Metropolitan Opera season in its final week, I note that Puccini's *La Bohème* leads all other operas of the repertoire in total number of performances in Manhattan, having achieved seven. There is nothing new

in this opera being at the top of the heap; it has been there at various times, before, if I remember rightly, and along with Verdi's *Aida*, which had six performances this season, has been a steady contender.

But it is new to find *Bohème* giving Puccini the greater part of his total of ten performances, as compared to something like twenty-five for Wagner and twenty-two for Verdi. Where was *Tosca*? It just wasn't! For the first time in twenty years, if I read the records rightly, that work was out of the running entirely, with not one performance to its credit. *Madama Butterfly* was the only other Puccini opera produced and it was given but three times.

Manon Lescaut, announced as one of the revivals, was not undertaken, this being one of the rare occasions—I can think of but one other, as a matter of fact—when my good friend Gatti has not carried out every promise. I suspect that most of his patrons will agree with the newspaper scribe who averred that one *Manon*—Massenet's, of course, was quite enough in a season that had to do without such favorite works as *Meistersinger*, *Norma*, *Carmen*, *Rosenkavalier* and last season's successful novelty, *Schwanda, der Dudelsackpfeifer*.

Are the Puccini operas losing their vogue? I think not. There were stronger reasons for the temporary retirement of *Tosca* than for the elimination in the short season of *Meistersinger*. Truth to tell, the Wagner comic opera needed to be re-studied. Those new Wagnerians who put a different face on the productions of *Tristan* and the *Ring* were of a more heroic order, perhaps, than *Meistersinger* calls for. Something had to go. As it was, only a handful of the thirty-seven works that were undertaken could be repeated for each set of subscribers. Other Wagner works were given the preference, possibly for reasons of casting already referred to. With the retirement from the company of Scotti and Jeritza, it was really wise, I think, to give *Tosca* a breathing spell, irrespective of other artists able to do justice to their roles. I have always thought Lawrence Tibbett would make a powerful Scarpia. But that can wait. When *Tosca* comes back it should have a new deal which necessarily will include new settings to replace one of the worst-worn productions in the storehouse.

It is interesting to note that two new productions, the Strauss *Elektra* and the Gruenberg *Emperor Jones* each achieved six performances, second only to *Bohème*. Your editor's reviews have made it clear enough why. But it takes one of my bumps of the perverse to find greater cause for cogitation in what happened to those Gold Dust Twins. *Pagliacci*, too, had six performances. *Cavalleria Rusticana* had one. Oh well, *Mascagni* is a living composer and *Leoncavallo* is dead. Perhaps that is as good a reason as any other. Aren't living composers always neglected?

* * *

Speaking of the Metropolitan, I have some news that will rejoice jigsaw fans the country over. A jigsaw puzzle manufacturer has arranged with the opera company—paying a substantial sum to it, if I am rightly informed—to make stock in trade of portraits of Metropolitan stars and scenes from Metropolitan productions of works of the repertoire. The features of our beloved prima donnas and their manly colleagues will be minutely dissected and the public is warned in advance always to put the pieces back in the right box to avoid the complications

that might follow mixing baritone eyebrows with soprano espièglerie.

With respect to these scrambled scenes and portraits it is portentously reported that to put one together will take fully as much time as to hear an entire opera. That would seem to place the two experiences on much the same plane. If a city has no opera, its dwellers can have this substitute. I know that the person who is not a puzzle addict is likely to raise that tiresome question as to what the fan gets out of his hours spent in this manner, as compared to hours spent in listening to a performance.

But everybody has heard the answer. Think of the self-discipline, think of the self-control, think of the patience required, and the self-benefit accruing from their exercise, whenever a puzzle worker devotes two or three hours to putting an opera face or an opera scene together.

Think also, I would subjoin, of the exercise of those same qualities during the hours of some operas which many good people know they ought to like but don't, and perhaps you will agree with me that it's all pretty much the case of every man in his humor, as rare Ben Jonson surmised.

* * *

I have received so many letters recently about the matter of radio programs that, although I have felt for a long time that something new could hardly be uttered on this unfortunate condition, I must say a word.

True, dear correspondents, the radio programs are awful, and they are getting more so. Only the sustaining hours offer music that satisfies discriminating listeners, for the commercial hours, even when they employ celebrated artists, require that they sing and play popular classics, cheap ballads, and worse. I often wonder how these artists feel when one of the executives of, say, a toothpaste firm or a tire manufacturer, or a brushless shaving cream, arrives at the rehearsal and insists on having the artist sing his wife's favorite song for his next radio broadcast?

It's even worse than that. A celebrated tenor told me that he was not only asked by such a musical "authority" to sing a certain song on the air, but that executive, who had nothing to do with music in his business career, stood in the studio and attempted, although not a singer himself, to show my celebrated tenor friend how to sing it!!! Yes, sir! That's what is happening, and those artists who yield to the lure of money, give in and do what they are told to do and how they are told to do it. Of course, the clever ones are properly non-committal, and when the time of the broadcast comes they do it their own way, knowing full well that the "authorities," who have shown them "how to do it," are so ignorant musically that they will not know the difference.

What are we going to do about it? There is only one way to improve this wretched state of affairs, and if it is not done, the commercial hours will disappear and the radio companies will have a great problem. Cut down the amount of advertising sales talk to a minimum, so that the listener is not interrupted too much and employ people in radio studios who know how to make fitting programs for all kinds of hours.

Above all, allow no advertiser any right at all to say what music is to be broadcast in his hour. Arrange with him as to the type of the hour, sell him his time, and from then on maintain complete authority as regards what kind of music is to be presented. If the hour is not satisfactory to him after it goes on the air, allow him to state why, and

With Pen and Pencil



—by Haile Hendrix
Conchita Supervia Has Been Delighting American Audiences with Her Programs of Spanish Songs

if his argument is valid, alter it as to type, but not as to individual content.

Why make a public that contains persons who have some knowledge be bored with the business executive's idea of a program? Is this considered possible because the listener is not purchasing a ticket for the entertainment as he does when he goes to a concert? If so, I think it is taking advantage of the listener. And that's just what he feels: that he has been taken advantage of, and that is why, and make no mistake about it, he does not tune in these evenings in any such numbers as he used to.

How many will rejoice in hearing of the great success a month or so ago at the Royal Opera in Rome of our Edith Mason Polacco in the title role of Puccini's *Madama Butterfly*! They gave her twenty-two recalls. She has been living in Milan with her husband, Giorgio Polacco, formerly of the Metropolitan and later Chicago operas, and not singing publicly for a while. Polacco, too, has not conducted abroad, as far as I know, since he retired from the Chicago Opera a few years ago.

Mme. Mason was acclaimed in Rome in the Puccini music, which she has always sung so well. This means a lot, as in Rome the favorite *Butterfly* is Pampanini, who, as you may recall, scored in the opera two seasons ago when she came over to sing with the Chicago Opera. Mme. Mason's *Butterfly* was so successful that she has been engaged to appear in May in the big music festival in Florence, where she will be heard as Nannetta in *Falstaff*.

European festivals these days draw on America, not only in the matter of singers, but also conductors. When the Vienna Festival takes place in June, a conductor active here over a number of years, Dr. Artur Rodzinski, will be heard there, having been engaged to conduct the famed Vienna Philharmonic on June 8. The Polish conductor, who has recently become an American citizen, is said to be the only foreigner invited to conduct at this festival. Quite an honor, says your

McPherson

Orchestral Music Retains High Level in Manhattan

Gabrilowitsch Plays Brahms Concerto at Walter's Farewell—Elman Heard in Three Concertos Under Harmati With Musicians Symphony—Toscanini Returns and Presents Hanson Symphony

AN unusual variety has been evident in orchestral programs recently given in Manhattan. Koussevitzky played a symphony by Gruenberg. Ernest Schelling was given a book containing over a thousand signatures of artists and admirers at a Children's Symphony. Maganini closed his season with a program containing numerous works by royalties of bygone days.

Schelling Conducts for Children

New York Philharmonic-Symphony Concerts for Children and Young People, Ernest Schelling, conductor and piano soloist. (C.H.) Feb. 25, morning.

Natchez-on-the-Hill John Powell
Concerto in F Minor Chopin
Mr. Schelling
Lament and Scherzo from Irish Symphony Harty
Song: Ode for Washington's Birthday Lullaby and Baroud from Morocco. Schelling

Following the performance of the Chopin Concerto which was received with storms of applause, Mr. Schelling was besieged by a large delegation of children who, running down the aisles and climbing to the stage, surrounded him as he was rising from the piano. A young spokesman for the group presented him with a testimonial book of impressive proportions.

This was in honor of Mr. Schelling's tenth anniversary as conductor of the series. The Powell, Harty and Schelling works were greeted with enthusiasm undi-



Arturo Toscanini Was Greeted with an Ovation on His Reappearance at the Head of the Philharmonic-Symphony

minished by their proximity to this impressive event.

Columbia University Symphonic Band

Columbia University Symphonic Band, Harwood Simmons, conductor. Soloist, Ethyl Hayden, soprano. (C.H.) Feb. 25, evening.

Finale from Algerian Suite Saint-Saëns
Second Suite for Military Band Gustav Holst
Divertimento for Symphonic Band, No. 1 Daniel Gregory Mason
(First Performance)
Recitative and Aria from Iphigenie en Tauride Gluck
Miss Hayden
Fugue a la Gigue Bach
Caucasian Sketches Ippolitoff-Ivanoff
Intermezzo from L'Ariésienne Suite, No. 2 Bizet
Goliwog's Cake Walk Debussy
Stars and Stripes Sousa

Mr. Simmons led his men with verve and energy through a series of very creditable interpretations. Clear brass and woodwind sonorities filled Carnegie Hall in an unwonted but pleasing manner, and the large audience gave every evidence of thoroughgoing enjoyment. Miss Hayden was warmly applauded for her performance of the Gluck recitative and aria, singing with keen musicianship and fluent command of her vocal resources.

Daniel Gregory Mason's Divertimento, given its first performance on this occasion, proved to be a pleasing and brilliant composition in that composer's lighter vein. During the intermission, Dr. Mason spoke from the stage concerning musical activities at Columbia University.

Walter Bids Farewell for Season

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Ossip Gabrilowitsch, pianist. (M.O.H.) Feb. 26, afternoon.

Fugue in C Minor, from the *Musikalischen Opfer* Bach-Wheaton
Concerto in B Flat, No. 2, Op. 83. Brahms Mr. Gabrilowitsch
Symphony in C, No. 7 Schubert

Mr. Walter took his leave of New York for the season at this concert, and at the close the audience delayed the parting guest by recalling him again and again to receive its tribute of applause, in which the members of the orchestra joined. With Mr. Walter as a sympathetic ally, Mr. Gabrilowitsch brought to the formidable Brahms concerto to a breadth of style and an authority of interpretation that resulted in a deeply impressive performance of the greater part of the work. The slow movement proved to be one of the afternoon's

outstanding moments of sheer beauty, an important contributing factor being Alfred Wallenstein's sensitive playing of the 'cello solo, for which Mr. Gabrilowitsch insisted



Howard Hanson's Second Symphony Was Given a New York Premiere by Toscanini



Mischa Elman Played Three Concertos in One Concert of the Musicians Symphony

reviewer's mind. Mr. Elman, although his tone was, for the most part, as opulent as ever, had some difficulties rhythmically, and the orchestra stood from under him more times than not. The Brahms was a glaringly unfortunate example of cross-purposes between orchestra and soloist, and the Bach suffered only slightly less in this respect.

Not until the Tchaikovsky was there any rapprochement, seeming to indicate that more rehearsal time had been expended on the Russian. The result justified all the applause that was lavished. Mr. Elman's distinguished technical and tonal equipment were at home here, with reliable support, and in the Bach Air which he played for an encore, the violinist touched emotional heights of great beauty and sensitiveness.

Both purely orchestral works were achieved with unity of purpose. Mr. Stoessel's fine arrangement of the Bach Wachet Auf had a performance of nobility in which the strings were more than competent, and the Spanish Caprice went with dash and fire.

It is tremendously interesting for New York to hear a three-concerto evening, and at such hands as Mr. Elman's, but more adequate preparation would have given the soloist a better chance to shine. Q.

Toscanini Returns and Plays Hanson Symphony

New York Philharmonic-Symphony, Arturo Toscanini, conductor. (C.H.) March 1, evening.

Eine Faust Overture Wagner
Symphony No. 2, Op. 30, Romantic. Hanson
(First time in New York)
Ein Heldenleben Strauss
Solo Violin, Mischa Elman

Great rejoicing was abroad in the land when Arturo Toscanini again took up the Philharmonic-Symphony baton. It is no news that the orchestra played as if it had been freshly groomed, and that there was a burnishing-up of tone, a polishing-off of phrase. Neither is it news, but it was an exhilaration, that the uncanny genius of the conductor to make each musical sentence telling, without sacrificing the unity of the whole work, created a musical excitement that swept the auditorium.

Especially was this true in the Faust Overture, which glowed and sang and reached transcendent heights. Hardly less true was it in the Heldenleben, for what could be done to clarify forty minutes of heroic struggle, and bring out the unquestioned beauty of many of these moments and relieve the tedium of others, was done. Result, a stunning performance.

Dr. Hanson's symphony, styled Romantic because its composer has striven to employ the feelings of the heart rather than the reckonings of the head, came in for much applause, which he acknowledged from the stage. The work is competently scored, with many effective measures. Unity is secured by the repetition of themes from movement to movement, al-

(Continued on page 29)

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

GALLI-CURCI

SCHIPA

TIBBETT

RETHBERG

MENUHIN

MANAGEMENT

Evans Salter

113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation
of Columbia Broadcasting System

Key to Abbreviations

C. H. Carnegie Hall
M. O. H. Metropolitan Opera House
J. S. A. Juilliard School Auditorium

WAGNER MEMORIAL EXHIBITION IN VIENNA

Superb Performance of Parsifal under Krauss on Anniversary of Master's Death Has Character of Bayreuth Productions — Rare Souvenirs Include Mementos of Composer's Association with Austrian Capital—Copy of Rheingold Is Inscribed to Brahms—Business Vouchers Show Receipts of Concerts in 1875 to Have Been Remarkable

By DR. PAUL STEFAN

VIENNA, March 1.—The fiftieth anniversary of Wagner's death, on Feb. 13, was commemorated with the opening of an exhibition of souvenirs and with a memorial performance of *Parsifal* at the Opera. This *Parsifal* was one of the best ever given here; it was generally admitted that such a production could not have been possible anywhere else in Europe, except at Bayreuth.

Clemens Krauss conducted; Wallerstein was stage director; the orchestra and chorus were superb. Roller designed the new scenery, the magic garden being particularly beautiful. Max Lorenz sang the role of Parsifal. The part of Kundry was taken by Gertrud Rünger, who is really a contralto but who seizes every chance to sing higher music; she excelled in the lyric passages. The character of Gurnemanz was impersonated by Richard Mayr, known to many through his Bayreuth engagements and his appearances in this part in Vienna since 1914. The atmosphere was one of a festival, but there was no applause owing to the memorial character of the occasion.

Unique Relics Are Displayed

At noon of the same day the Austrian President opened the Wagner memorial exhibition. Max Millenkovich-Morold has taken great pains in collecting all sorts of souvenirs and relics, especially mementos of the composer's Viennese period. The collection is unique, and will probably be surpassed in variety only by the exhibition which is to be held in Bayreuth this coming summer.

Among the principal pieces is the multi-colored bandanna handkerchief of the gondolier, Luigi Trevisan, who used it to wipe the forehead of the dying master. This handkerchief came into the possession of the Vienna Wagner Society with proof of its genuineness.

Another souvenir is a reproduction of the sketch of Wagner made the day before his death by the Russian artist, Joukovsky, who was one of the master's friends. This picture, drawn while Wagner was reading *Fouqué's* novel *Undine* aloud to his family, reminds one forcefully of the well-known portrait by Renoir, done in Palermo in 1882. The original of the Joukovsky sketch belongs to the Wagner family and will be exhibited at Bayreuth. The copy seen here was given to the Viennese Wagner devotee, Ludwig Karpath. Then there is a leaf from the note book in which Wagner jotted down his first inspiration for the *Liebestod*. Another precious item is Mrs. Burrell's biography, lent by the Vienna National Library.

A beautifully bound score of *Das Rheingold* bears an autographed inscription by Wagner to Brahms, who

was not unconditionally his friend. The inscription states that this particular score was in exchange for a few sheets of the manuscript of *Tannhäuser*, which somehow had come into Brahms's possession. Wagner needed these manuscript pages for the purpose of making corrections and asked Brahms to send them to him—a request which Brahms granted. This copy of *Das Rheingold* had therefore, somewhat the nature of a ransom.

Very interesting are the accounts of the three concerts Wagner gave in

Vienna in 1875. These papers contain business vouchers that show Wagner made a net profit of 16,000 florins, or more than \$3,000, a very great sum for those days. Offerings were received from three persons: an archduke, and the first and second concertmasters. The first concertmaster gave the largest amount, and even his subordinate contributed almost as much as the archduke! It is well known that the Empress Elisabeth was an especial patron of Wagner's and that she tried to help him with a notable sum of money in

1863, when he was hard pressed for funds. Yet, large as the gift was, it proved to be but a drop of water on a hot stone.

A Letter to a Dressmaker

The collection contains many letters in Wagner's handwriting. One, which has never been published, was written to the Viennese dressmaker who received so many orders from him. Other letters of this kind were published in Wagner's lifetime in order to hurt him, but it was found that they were partly counterfeits, and false conclusions were therefore drawn in regard to the genuine ones. What is certain is that Wagner loved velvets, silks and perfumes and could never get enough of them. His "last love," Judith Gauthier, daughter of Theophile Gauthier and poetess in her own right, was asked to send him perfumes from Paris.

Many portraits of celebrated Wagner interpreters—men and women—are on view. And of course there are many caricatures. The latter include a remarkable one of Hanslick, chief of Wagner's adversaries, who is represented as sitting on a mighty throne demonstrating to Wagner, standing beside him, how he should have composed. There is also an almost complete collection of silhouettes by Otto Böhler.

The visitor may see sketches of scenery dating from the time of the first Vienna performances of Wagner's music up to the work done by Alfred Roller.

In addition there are souvenirs of Anton Bruckner and Hugo Wolf, the first great musicians who professed allegiance to Wagner. The Wolf items include unpublished paraphrases—perhaps the first ones of their kind—of *Die Walküre* and *Die Meistersinger*.

Members of the Original Parsifal Cast



Left: Hermann Winkelmann as Parsifal and Amalia Materna as Kundry; Right: Emil Scaria as Gurnemanz in the World Premiere of *Parsifal* in Bayreuth, July 26, 1882



Leipzig Celebration Attended by Hitler

(Continued from page 6)

achieve a permanent and fitting monument to him in the city of his birth.

After the memorial address, delivered by Prof. Max von Schillings, president of the Prussian Academy of Fine Arts, Karl Muck brought the celebration to an impressive close by a wonderfully brilliant and animatedly beautiful performance of the *Meistersinger* Prelude. With an almost pontifical calm and earnestness and a remarkable economy of gesture that bordered on academic precision, this oldest Bayreuth apostle once more gave one of those unforgettable performances that breathe the very spirit of Wagnerian rectitude and seem surcharged with latent temperamental fire. The audience was manifestly moved and gave the aged conductor a tremendous ovation.

In the evening there was a festival performance of *Rienzi* at the Opera House under Gustav Brecher. The stage of the old Leipzig Opera is small and antiquated, and no attempt had been made to give the work the sumptuous and spectacular mounting that it innately requires. The singers were also artistically inadequate to the demands of the work, but the production was marked by meticulous care in preparation and a degree of seriousness that raised it somewhat above the ordinary provincial performance.

Marga Dannenberg as Adriano stood out from the rest of the cast through her unusual histrionic talents and her double gift of grace and personality

that made one overlook her vocal deficiencies. Ernest Neubert was distinctly overweighted by the rôle of Rienzi, and Fanny Cleve as Irene gave signs of possessing natural vocal material that remotely suggested the late Gertrude Bindernagel. Walter Brügmann had provided simple scenery that was especially successful in the first act where he managed to impart the im-

Berlin Hears Tannhäuser in Original Form

(Continued from page 7)

can go to the length of the adjective.

Delia Reinhardt was to have sung *Elisabeth*, but at the last moment she fell a victim to the local influenza epidemic and had to be replaced by Franz von Dobay, a comely, sensitive young singer who will do better later on. Emanuel List made a most impressive Landgraf and sang with exquisite art. But not even in the inspired and sanctified atmosphere of Bayreuth has Herbert Janssen given such an absolutely supernal performance of *Wolfram*! The spirituality and nobility with which he invested it, and the full stream of beautiful tone became things of wonder!

The Flying Dutchman at the Städtische Opera was thoroughly orthodox in comparison, except that it was given without intermission, as Wagner often advocated. It is strange that the experiment has never been tried before, as this one encounter makes it difficult to imagine the opera being given in

pression of height and distance through a clever manipulation of steps and lighting effects.

Many who came to Leipzig for the Gewandhaus celebration went on to Weimar for the memorial production of *Tristan und Isolde* at the Opera there that same evening. Dr. Praetorius conducted and the title rôles were taken by Gunnar Graarud and Nanny Larsen-Todsen. Gisela Zerlett was the Brangäne. Hitler and his staff attended this performance.

Berlin Hears Tannhäuser in Original Form

any other way. Ebert's fine stage management, Neher's expressive scenery, and the eloquent Holländer of Wilhelm Rode all combined to form a very fine performance.

Maria Nemeth sang the rôle of Senta with a reedy quality of tone that was more unpleasantly obvious than in the name part of *Salomé* which was revived at the Civic Opera recently for her benefit. Preliminary reports of her achievements in the latter rôle had done much to arouse pleasurable anticipations but neither she nor Fritz Stiedry could engender any atmosphere in a performance that lumbered heavily along under the burden of mediocre singing.

At one of the recent Rosenkavalier performances at the Staatsoper under Klemperer, the American soprano, Suzanne Fischer, replaced Lotte Schöne as Sophie, and sang the rôle with very great distinction, and beauty of voice. She has been engaged at the Opera in Breslau for *Manon* and *Butterfly*.

Important Artists Heard in Interesting Programs

Lotte Lehmann Wins High Approval in Postponed Program —Lhevinne Draws Large Audience at Second Appearance of Season—Olszewska Commands Attention in First Recital in New York

THE concert season continues to bring forward many recitals that prove of interest to music lovers both in new and often-heard artists. A newcomer who made a good impression was Huddie Johnson, a young pianist and Naumburg Foundation prize winner. The London String Quartet was again welcomed in an excellent program. Mary Wigman bade farewell for the season before a crowded house.

Lehmann's Farewell for Season

Lotte Lehmann, soprano, Erno Balogh, accompanist. (T. H.) Feb. 25, afternoon.

Kom' bald; Wie Melodien zieht es mir; Ständchen Brahms
Wiegenlied; Der Erlkönig Schubert
Auf Fluegeln des Gesanges Mendelssohn
Im Herbst Franz
Waldesgespräch; Frühlingsnacht Schumann
Im Kahne; Ich liebe dich Grieg
In den Schatten meiner Locken; Ich hab' in Penna einen Liebsten wohnen Wolf
Hundert Wege Sibelius
Allerseelen; Ruhe, meine Seele! Cäcilie Strauss

At her third and last recital of the season Mme. Lehmann offered a program of special favorites from her repertoire and generously added extra ones until, as she exclaimed in a graceful little "Auf Wiedersehen" speech, it was necessary for her to hurry away to catch her boat for Europe. Throughout the afternoon the familiar excellencies of the soprano's art were again amply in evidence. The voice warmed through the first group and came fully into its own in the Franz and Schumann songs, after which the latter composer's *An den Sonnenschein* was added to the obvious delight of the audience.

Her listeners responded with special warmth to the more dramatic songs, such as *Waldesgespräch* and *Der Erlkönig*, as well as to those demanding a spirit of archness and coquetry, as Wolf's *Ich hab' in Penna einen Liebsten wohnen* and the added *Vergebliches Ständchen* of Brahms, sung in inimitable style. As a group, the Strauss songs were especially noteworthy in the skillful wedding of the total color with the spirit of the text; and the final encore, the same composer's *Zueignung*, came as one of the most soul-satisfying performances of the afternoon. The large audience was seemingly insatiable. C.

Lhevinne Plays Beethoven and Brahms

Josef Lhevinne, pianist. (C. H.) Feb. 25, afternoon.

Rondo, Op. 51, No. 2 Beethoven
Sonata, Op. 81 Beethoven
Capriccio, Op. 116, No. 7; Intermezzo, Op. 116, No. 2; Intermezzo, Op. 119, No. 3; Paganini Variations Brahms
Une barque sur l'océan Ravel
La terrasse des audiences du clair de lune; Feux d'artifice Debussy
Gypsy Airs Tausig

M. Lhevinne revealed his customary command of technique and refinement of interpretative faculties, playing in an altogether scintillating manner and receiving copious applause from his appreciative and exceedingly large audience. The Beethoven works were presented in a scholarly and authoritative manner with much delicacy of delineation. The Brahms Intermezzo and the Paganini Variations Mr. Lhevinne read with sensitive control of nuance and brilliant dexterity. The latter work in particular was greeted with enthusiastic demonstrations from his auditors. Security and grace distinguished the performance of the final works. Several encores were added at the close of the program. G.

Novel Program Given by Nina and Westell Gordon

Nina and Westell Gordon, who were

listed as soprano-pianist and tenor-cellist, appeared before a friendly audience in the Town Hall on the evening of Feb. 25. The performance was very informal. The program included light ballads and airs, done in not too serious a manner. Miss Gordon accompanied herself and Mr. Gordon, and he played his own 'cello obbligato for three songs. Impersonations of popular stars of the day such as Maurice Chevalier and Beatrice Lillie were excellent and prompted much applause. Y.

Huddie Johnson Makes Debut

Huddie Johnson, a Naumburg Foundation prize winner, gave her first New York recital in the Town Hall on the evening of Feb. 27, making an exceedingly good impression.

The Liszt B Minor Sonata was the major number and there were transcriptions by Godowsky, a Toccata by Philipp, pieces by Debussy, Prokofieff and a work entitled *Saxophone Blues* by Benjamin.

Miss Johnson shows promise and her technical equipment while not yet unerring, seems above the average. More maturity of consideration and broader experience will make a marked improvement in what is already very good piano playing, as Miss Johnson has a fine tone, a good sense of phrase, an excellent legato as well as other desiderata. D.

Smeterlin Gives Only Recital

Jan Smeterlin, pianist. (C. H.) Feb. 27, evening.

Prelude and Triple Fugue in E Flat Bach-Busoni
Sonata in D Mozart
Ballade in F Minor, Op. 52; Valse in A Flat, Op. 64; Etude in E Flat, Op. 10, No. 11; Sonata in B Flat Minor, Op. 35 Chopin
La Maya y el Ruisenor from Goyescas Granados
Prelude in A Minor Rachmaninoff
Triana Albeniz

In his only New York recital of the season, Mr. Smeterlin was greeted by a large audience that applauded him warmly. His ample technical equipment, of which clean-cut digital articulation is a salient feature, enabled him to surmount difficulties with reassuring ease and to trace the figurations in the Mozart Sonata with fine fluency and delicacy after meeting the requirements for the more grandiose effects of Busoni's version of the Bach Triple Fugue.

The Chopin Sonata was perhaps kept within a somewhat smaller framework than is customary, especially the Scherzo which seems to demand more dramatic treatment, but Mr. Smeterlin projected his conception of it clearly and effectively. A strong fundamental structural sense characterized the playing of the taxing F Minor Ballade, while the Waltz was given with an infectious lilt. Greater and more sustained flights of the imagination would have enhanced the readings of the larger works and a wider range of tonal resources would have enabled the artist to do greater justice to his intentions, but his approach was always essentially musical. Many extras were added at the end of the printed list. C.

London Quartet Pleases

London String Quartet: John Pennington, Thomas Petre, William Primrose, C. Warwick Evans. (T. H.) Feb. 27, evening.

Quartet in A Minor, Op. 132 Beethoven
Quartet, Op. 10 Debussy
Quartet in C Minor Brahms

The London String Quartet, comprising the same personnel this year as last, gave its only New York recital of the season on this occasion. Co-ordination and balance were revealed in a series of carefully studied interpretations. The Beethoven Quartet, late Beethoven and exceedingly involved music, was performed with a striking regard for the relative values of its component parts, and barring a few minor lapses in intonation, received a revelatory reading.

The Debussy work was sensitively given. Less sensually colored than it might have been, it possessed none the less at the hands of the group, a deep poetry that is seldom enough heard in interpretations



Josef Lhevinne Drew an Audience of Unusual Size for His Season's Second Recital in Carnegie Hall

of it. It was in the Brahms C Minor Quartet that the high point of the evening was reached. Done in impeccable style the composition moved its audience deeply. The work of the four men reached its climax in the Allegretto movement where the exquisite viola playing of Mr. Primrose was particularly to be remarked. S.

Andersen and Scionti Give Recital of Two-Piano Music

Stell Andersen and Silvio Scionti gave their first recital of the season of music for two pianos in the Town Hall on the evening of Feb. 28.

The program was well-made and included first New York performances of a Prelude and Gigue by Zipoli, a Seventeenth Century composer; Bach's Chaconne arranged by Louis Victor Saar, a Prelude by Leo Sowerby, Capriccio Fantastique by Lora Aborn and Capriccio Diabolique by Charles Haubiel. The last three were written especially for these artists.

The ensemble of Miss Andersen and Mr. Scionti was extremely good throughout the program and the two players responded to an amazing degree to each other's impulses in the matter of shading, two qualities making the recital one of outstanding interest and merit. D.

Jewish Music Presented

A festival of Jewish and Biblical music was held in Carnegie Hall on the evening of Feb. 28, under the auspices of the Young Judea Clubs, for the benefit of the Palestine Institute of Musical Sciences. A lengthy and varied program was opened by Joseph Yasser, organist who played Liszt's Introduction and Fugue on a theme by Meyerbeer. Mendelssohn's Octet for Stringed Instruments was next performed by the combined Musical Art and Stradivarius quartets. Mildred Kreuder, contralto, accompanied by Harrison Potter, pianist, sang an aria from the Prophet by Meyerbeer, and Lazare Saminsky's The Song of Songs.

Joseph Szigeti, accompanied by Nikita de Magaloff, gave a moving version of

Ernest Bloch's Nigun and Baal Shem, and followed it with Joseph Achron's suite *Stempenyu*. Louis Gruenberg played his own *Jazzberries*. Next, a series of variations on the Palestinian Dance, El Jivne Hagalil, by Michael Gniessen, L. Wiener, Lazare Saminsky, A. W. Binder, Marc Blitzstein, Miriam Gideon, Joseph Achron and Frederick Jacobi was performed by an ensemble of four pianists comprising David Barnett, Pierre Luboshutz, Harrison Potter and Sidney Sukoenig. A series of choral works followed, sung by Rose Malavista, soprano, B. Alper, baritone, and the Jewish Workers' Alliance Chorus, under the baton of Leo Low. Mr. Yasser and Pola Kadison, pianist, accompanied. The works were Goruchov's Palestinian song *Gamal Gamali*, Lazare Saminsky's *By the Rivers of Babylon*, and an excerpt from Handel's *Judas Maccabeus*. Palestinian dances by J. Engel and A. W. Binder were performed by Belle Didjah with Miss Kadison at the piano.

A stage performance, directed by Ruth St. Denis, closed the program. The music was by Moussorgsky and was performed by Miss Kreuder, the Jewish Workers' Alliance Chorus, and Mr. Yasser. Participating dancers were Klarina Pinska, Miriam Louis, Harry Losee, and the Ruth St. Dennis Ballet.

The distinguished array of artists and the highly interesting program were the cause of much enjoyment. G.

German Program at Juilliard School

At the eighth weekly chamber music concert at the Juilliard School of Music on Wednesday evening, March 1, an excellent demonstration of the art of lieder singing was given by Fraser Gange, baritone, who brought to a group of German masterpieces the authority of interpretation and understanding of style of one steeped in the traditions of the finest song literature. Many different moods were involved in Strauss's *Traum durch die Dämmerung*, Schumann's *Frühlingsnacht*, Bach's *O Jesulein süß*, and Schubert's *Die Forelle* and *Der Doppelgänger*; but Mr. Gange was equally eloquent in projecting them all. He was compelled to add two extras, Strauss's *Aufforderung*, sung with great gusto, and Schumann's *Ich grolle nicht*. Viola Peters provided accompaniments that erred on the side of being too repressed for a singer of Mr. Gange's equipment.

The program opened with Brahms's Sonata for piano and violin in A, Op. 100, played by Oscar Wagner, pianist, and Hans Letz, violinist, with marked mutual understanding and well-adjusted ensemble; and the evening closed with a well-wrought performance of Schönberg's string sextet, *Verklärte Nacht*, Op. 4, by Mr. Letz and Frederick Buldrini, violinists; David Dawson and Morris Bremner, violists, and Ruth Hill and Mildred Sanders, cellists. V.

Langenus Quartet Plays

The feature of the Intimate Concert for Young People at the Barbizon Plaza on the morning of March 4 was the Langenus Woodwind Quartet. An enthusiastic youthful audience applauded a program consisting of two movements from Mozart's Quartet in D, Op. 21, and works by Pfeiffer, Kriens, Rieger, Flegier and Pirani. P.

Olszewska Gives First Recital in New York

Maria Olszewska, contralto. Kurt Ruhrseitz, accompanist. (T. H.) March 5, evening.

Aria, *Ombrà mai fu*, from *Xerxes* Handel
Nel cor più Paisiello
Il mio bel fuoco Marcello
La Zingara Donizetti
Der Tod; *Blindekuh*; *Die Mainacht*; Ständchen Brahms
Immer leiser wird mein Schlummer; Lebe wohl; *Das verlassene Mägdelein*; Rat einer Alten; *Storchensbotschaft*; Lied vom Winde Wolf

Mme. Olszewska's first appearance as a recitalist in New York drew a well-filled house. Much applause was accorded her singing, which was distinguished throughout by a warmth of delivery and a rich sensuousness of timbre not too often heard on the recital platform. The Italian works were presented with a

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Key to Abbreviations

C. H.	Carnegie Hall
T. H.	Town Hall
B. P.	Barbizon Plaza
Ch. H.	Chalf Hall
E. A.	Engineering Auditorium
J. S. A.	Juilliard School Auditorium
R. H.	Roerich Hall
S. H.	Steinway Hall
W. A.	Wanamaker Auditorium
W. A. B.	Waldorf Astoria Ballroom

Novelties Have Prominent Places on Programs Heard in Quaker City

Jensen's Passacaglia Given First Local Hearing at Concerts Which Bring Dobrowen's Last Appearance of Season—Italo-American Orchestra Features Premieres—Stokowski, Smallens and Mendoza Conduct at Benefit for Unemployed Musicians

PHILADELPHIA, March 5.—Novelties have been given conspicuous places on symphonic programs. The Passacaglia of Ludwig Irgens Jensen was introduced to this city by Issay Dobrowen, conducting the Philadelphia Orchestra; and the Italo-American Orchestra brought out compositions by Guglielmo Sabatine and Clarence Cox.

The Philadelphia Orchestra's program under Mr. Dobrowen on Feb. 17 and 18 was as follows:

Suite for String Orchestra.....Corelli
(Arranged from Op. 5 by Ettore Pinelli)
Symphony No. 3, in F.....Brahms
Don Juan.....Strauss
Suite from Tsar Saltan.....Rimsky-Korsakoff

Mr. Dobrowen achieved delicacy of effect in the Corelli music by reducing the number of players. The Brahms had a sympathetic and competent reading in which the conductor stressed the epic elements of the work, and his presentation of Don Juan was vigorous. The brilliant colors of the Rimskian palette and the high-hued contrasts were likewise admirably set forth.

A Return to the Russians

The orchestra's concerts on Feb. 24, 25 and 27 marked the end of Mr. Dobrowen's seven weeks' tenure of office. This was his program:

Overture, Benvenuto Cellini.....Berlioz
Passacaglia.....Ludwig Irgens Jensen
(First Time in Philadelphia)
Symphony in F Minor, No. 4.....Tchaikovsky

Returning to the Russians, Mr. Dobrowen gave a genuinely thrilling presentation of Tchaikovsky's Fourth. It was richly indigenous in the Slavic spirit. The unusual Passacaglia which the young contemporary Norwegian composer, Ludwig Irgens Jensen, dedicated to Mr. Dobrowen and which this conductor introduced to New York last December, leaves little doubt of its cerebral rather than spiritual character. It is devised with the utmost skill in craftsmanship, and as played by Mr. Dobrowen the contrapuntal melodies were readily distinguishable.

Horowitz Plays Liszt Concerto

At a special concert in aid of the fund for unemployed musicians, given on Feb. 23, a large audience heard a replete program, a feature of which was the magnificent playing of Vladimir Horowitz in Liszt's Piano Concerto in A with Leopold Stokowski, returned from his winter vacation, delivering a superb accompaniment. Mr. Stokowski also led his own orchestral version of the Bach Toccata and Fugue in D Minor and the Prelude to Die Meistersinger.

Alexander Smallens opened the elaborate program with a richly-textured reading of Beethoven's Third Leonore Overture followed by a vivid and impressive interpretation of Strauss's Don Juan. The middle section of the concert was taken by David Mendoza, favorably remembered from his debut here last summer at the Robin

Hood Dell. He gave a remarkably speedy and mobile performance of The Ride of the Valkyries and an excellent account of Siegfried's Rhine Journey.

For the Young People's Concert by the Philadelphia Orchestra on Feb. 15, Ernest Schelling provided a clear reading of the Third Leonore Overture, the Scherzo from Harty's Irish Symphony and Saint-Saëns's Le Carnaval des Animaux. In the last-named work he had the co-operation of two very youthful but talented pianists, Sylvia Hassin and Andrew Welsh Imbrie. The "everybody sing" item was When Johnny Comes Marching Home.

The Italo-American Orchestra, a young and developing organization, followed its avowed policy of presenting novelties by giving premieres of three works at its concert in Fleischer Auditorium on Feb. 22. One of these compositions was a short tone poem, Idillica, by Guglielmo Sabatine, the orchestra's conductor, an opus neat in its delineation of a pensive mood. The other two were brief impressionistic sketches for woodwind quintet, In the Village and Mirage, by Clarence Cox of this city. In addition to Mozart's G Minor Symphony there were the overtures to Rienzi and to Cherubini's The Water Carrier. Helen Behre was heard to advantage, despite some nervousness, in the Violin Concerto in G Minor by Bruch.

Miss MacColl Plays the Piano

Ailsa Craig MacColl gave her annual piano recital on Feb. 27 before an audience which completely filled the handsome new auditorium of the Ethical Culture Society. With certainty of fingers and sureness of concept she was heard in a program which was mainly confined to Bach and Brahms and happily chosen from their works. Rummel's adaptations of three Bach chorales, and Olga Samaroff's transcription of the Organ Fugue in G Minor were impressively played.

Brahms was represented by three Intermezzi, two Caprices and the Rhapsody, Op. 79, No. 2, in which widely contrasting significances were adeptly depicted. Miss MacColl gave, as well, the Franck Prelude, Chorale and Fugue, and a Sonata by Paradisi. Her recital represented the return of Helen Pulaski Innes to active concert management.

The annual midwinter evening concert and dance of the Matinee Musical Club took place on Feb. 15 in the Bellevue ballroom. As usual on such occasions the chorus, under the efficient direction of Dr. Harry A. Sykes, was the principal participant. Excellent singing marked three groups, especially in excerpts from Handel's L'Allegro and The Death of Joan of Arc by Bemberg. The latter had a good accompaniment by the club's string ensemble led by Ben Stad. The string group did commendable work in a charming Concerto da Chiesa by Felice Dall'Abaco, played, it is believed, for the first time in this city. Helen Buckley Ackroyd and Mary Winslow Johnston were the accompanists for the chorus. Louis Sherman, tenor, was the guest tenor, heard to advantage in operatic arias and songs.

Society Gives Classical Music

The American Society of the Ancient Instruments, conducted by Ben Stad, gave its annual recital of old music on Feb. 6 in Christ Memorial Church.

Engaged in the various offerings were Ben Stad, Flora Stad, Jo Brodo, Josef Smit, Maurice Stad, William Ebert, Harold Garrat, William Versati and Frank Versati, who played on such instruments as the viole d'amour, harpsichord, bassoon, viola da gamba and flute. Perhaps the best part of the program was the group which consisted of Bach's Fourth Brandenburg Concerto, played in memory of the late Dr. J. Fred Wolle, and the Gavotte from Mozart's Idomeneo. Other significant items were Handel's so-called Fireworks Suite and Purcell's Chaconne.

W. R. MURPHY

Ralph Leopold Gives Four Recitals at New York University

Ralph Leopold, pianist, has given four recitals recently before students of New York University. The programs of the first three included works by Dohnanyi, Grieg and others as well as Mr. Leopold's own transcriptions of the Rosenkavalier Waltzes. The final recital was before the class in musical appreciation and consisted in portions of Die Walküre with explanatory remarks. Mr. Leopold played his own transcriptions of Siegmund's Love Song, The Ride of the Valkyries and The Magic Fire Music. He was received with enthusiasm in all four of his appearances.

Hilger Trio Plays in Miami

MIAMI, March 5.—The Hilger Trio, Elsa, cellist; Maria, violinist, and Greta, pianist, gave a concert for an enthusiastic audience in Mazica Hall on Feb. 28. Their program included the Brahms Double Concerto, Tchaikovsky's Rococo Variations and works by Popper, Gounod and others, several being solo performances. They achieved in ensemble great unity, beautiful phrasing and smooth tone.

Bruce Carey to Lead Bethlehem Bach Choir in Memorial to Wolle



Bruce Carey, Who Will Conduct the Bach Choir in the Mass in B Minor

BETHLEHEM, PA., March 5.—Bruce Carey of Philadelphia, conductor of the Mendelssohn Club of that city, has been chosen by the executive committee of the Bach Choir to conduct the Mass in B Minor on May 13 as a memorial to the late Dr. J. Fred Wolle, the choir's founder, who died on Jan. 12.

H. S. Snyder presided at an executive meeting, and stated that \$1,000 had been set aside for a material memorial to Dr. Wolle.

Mr. Carey was born in Hamilton, Ont., where he established the Elgar Choir a number of years ago and made it an outstanding Canadian chorus.

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**Sigrid Onegin Comes
Under Concert Banner
of Charles L. Wagner**



Sigrid Onegin, Noted Contralto, Who Will Be Heard Next Season under Charles L. Wagner Management

Announcement was made this week by Management Charles L. Wagner that contracts had been signed whereby Sigrid Onegin, the distinguished contralto, will be heard next season under the Wagner management. Mme. Onegin, a favorite in this country as well as abroad, will return here on Jan. 20 to begin her season, which will continue through March 15.

De Pachmann's Art

(Continued from page 8)

portunity to be accorded a privileged visit with him at his apartment for the purpose of having the "*méthode*" explained. The pianist's spirit was charged with unabated verve and characteristic ardor as he explained the wonders to be accomplished by his "*méthode*" which advocated the arm and hand being held in a straight line, eschewing the side bend of wrist and hand expansion and carried so throughout the different keyboard requisites.

"Only for the past five years, since the perfection of my method have I really played the piano!" he declared. "Before that I played as all the others —like a mechanic."

De Pachmann's new "*méthode*" made necessary a new fingering undreamed of in the philosophy of old rules; likewise it would appear to have eliminated much piano literature. In his own case de Pachmann admitted the decimation of his repertoire. Fallen by the wayside, to mention but a few, were such Chopin masterpieces as the B Minor Sonata, the D Minor and B Flat Minor Preludes, the C Sharp Minor Scherzo and several of the greater études.

"But one cannot play everything!" he commented.

The master illustrated for me the the-

ory of the method in its application to octave passages, runs of chromatic thirds with fifth finger omitted, etc. How marvellous among this method's many accomplishments was its lateral transference of delicious legato. While making these illustrations the pianist, with naïveté of inescapable charm, frequently asserted that "only de Pachmann can do this!" And then he struck into the measures of the D Flat Nocturne, played throughout to the obbligato of soft exclamations, such as "Beautiful!" "Divine!" "Heavenly melody!" "Chopin! What genius!" Several changes did he make in this Nocturne, a refashioning of the arabesque figures, minor modifications disturbing not harmony nor melody but with beautifying certain measures.

Disliked "Modern" Writing

De Pachmann's concern was solely with the piano as an instrument, and he vehemently resented any violation of its lawful scope. "Horrible!" to him was the piano writing of Debussy, Scriabin, Schönberg, Ornstein.

"Since Grieg, the only composer for the piano is Godowsky."

"His (de Pachmann's) music was of a gossamer web," again to quote the irresistible Huneker, "iridescent, aerial, an aeolian harp doubled by a diabolic subtlety."

De Pachmann epitomized a past order of pianism. His passing in January in Italy, at the age of eighty-four, marks the vanishing of an unforgettable artist. His place is one that no other can fill, for de Pachmann was de Pachmann, uniquely so and unsurpassingly so, an acknowledged artist the world over, a serious one despite his foibles with a nature especially restive under the formula of concert procedure. Quite conceivably he might not have been able to play as he did were he detached from those foibles. We may catalogue him as Victorian. Also it becomes interesting to point out that de Pachmann belonged to the non-composing class of pianists. Of him Rubinstein could not have said as he once did to the young Paderewski, decisively, "You play the piano like a composer." Neither did de Pachmann have the "concerto with orchestra" penchant, though for years he made an exception of the Chopin F Minor.

But people change with their eras, and ideals today move away from the Victorian, one of which de Pachmann was exemplar *par excellence*.

Ganz Again to Conduct Contemporary Music List in Chicago

CHICAGO, March 5.—Rudolph Ganz will again conduct the annual concert of the International Society for Contemporary Music, at the Blackstone Theatre on April 2. The program will include a suite, Castilian Sounds, by Pedro Sanjuan, conductor of the Havana Symphony, Hindemith's First Chamber Music, an orchestral work by Aaron Copland, and songs by Stravinsky, Honegger, La Violette and Goossens. The last named composer is making a special arrangement for orchestra of a group of songs originally composed for string quartet accompaniment.

A. G.

BALAKIREFF, A RUSSIAN LISZT

(Continued from page 5)

nary improvisation is not to be recorded (and would probably fall very flat if it were—owing, as it does, so much to the circumstances of the moment), the peculiar constitution of Balakireff's mind, with its unusual "hoarding" faculty, enabled him to store up these inspired rhapsodies not in a mere mental refrigerator but in a medium which ripened instead of simply preserving them.

The weakest feature of his music is its basic material. But anything will do for your true *improvisatore*. Balakireff takes Russian folk songs (as in his Russia), Spanish themes given him by Glinka (in the Spanish Overture and the Sérénade Espagnole for piano) or a dull theme of his own (e. g. the first movement of his First Symphony) and evokes from them, or rather builds around them, the most poetically imaginative tone-structures. Except perhaps in his early Overture on Three Russian Themes (on melodies later used by Tchaikovsky in his Fourth Symphony and Stravinsky in Petrouchka) Balakireff never merely "sets" or "arranges" folk songs; they serve him simply as starting points for musical adventure. The themes of Islamey are all three borrowed from Caucasian and Armenian sources; but what does Balakireff make of them? Not the mere concert étude that Islamey is so often made to sound in the hands of mere musical showmen, but a tone poem in the literal (not literary!) sense, and—incidentally—a marvellous exploitation of the effect-resources of the piano (a field of exploration in which Balakireff is surely the peer of Chopin, Liszt and Debussy).

Balakireff was no dramatic composer. In the 'Sixties he had planned an opera on the subject of The Fire Bird, but it

came to nothing and he said in later life that he had never regretted the fact. But as a symphonist—a genuine symphonist, not a mere conjurer of symphonic suites—he is in the first rank of Russian composers. And it is not too much to say that his individuality is as equally manifest in his carrying out of a big piece of symphonic "thinking" as in the unmistakably personal cast of his themes, with their florid outlines and their peculiarities of rhythm.

Very typical of Balakireff is the first movement of his Piano Sonata, in which fugal treatment of a beautiful, long-drawn arabesque theme is trained over a framework suggesting the elements of traditional sonata form. Nor is his work in the smaller forms by any means negligible. The fineness of his craftsmanship, the elaboration of detail which gives such an air of exuberant vitality to his big works, are first-rate qualities in a miniaturist. It is not surprising, therefore, to find that his numerous songs and piano pieces, particularly the former, are full of beauty. His Song of the Golden Fish, for instance, his Selim's Song and Georgian Song are among the acknowledged masterpieces of Russian song literature.

It was once wittily said of another composer that "opinion is divided, those who do not know his works disputing the judgments of those who do." And that is likely to be the case with Balakireff (with the "do nots" in an overwhelming majority) until some adventurous conductor elects to champion his cause. That the tiny minority (outside Russia) of "those who do" are practically unanimous in their admiration does not, of course, prove conclusively that they are right. But it does suggest that the musical world in general is missing something very well worth knowing.

Concerts in Berlin

BERLIN, March 1.—Outstanding in the concert calendar was Claire Dux's annual appearance directed by Lola Beeth, for the benefit of the Artists Old Age Pension Fund, and the Philharmonie could have been sold out a couple of times over for the occasion. Enthusiasm mounted higher and higher until at the close of the concert it required the combined personnel of the Philharmonie to protect this gracious and charming artist from the stampede of admirers who were clamoring for autographs. Her popularity with the Berlin public is unequalled. One must experience the phenomenon to realize its magnitude.

At her first Berlin concert in Beethoven Saal, Ruth Knox demonstrated solid technical gifts and a sympathetic musical touch that won her enthusiastic applause from the large audience. Her program included Bach's Organ Prelude in G Minor, Fantaisie in C Minor and Toccata and Fugue in D Minor; four Intermezzi of Brahms; Franck's Prelude, Choral and Fugue; a Beethoven Sonata and a closing group by Debussy. Miss Knox has also recently

played in Braunschweig with equal success.

The Berlin State Academy of Music gave a special concert on Feb. 13 which included Wagner's C Major Symphony, his early operatic fragment, Die Hochzeit, and the five Wesendonck songs. The works were conducted by Prof. Walter Gmeindl and were performed by the orchestra, chorus and soloists of the school.

G. DE C.

International Society Receives Contemporary Works for Festival

Compositions suitable for the twelfth International Festival of Contemporary Music, to be held in Europe in 1934, will be received by the United States Section of the society, it is stated at the office of the secretary in New York. Such works may be either printed or in legible manuscript. Modern works in any serious form will be considered, but no short pieces either for voice or single instrument.

The statement adds that compositions should be sent before April 15, 1933, to the secretary, 121 East Fifty-eighth Street, New York.

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Polychordia String Library Fills Very Definite Educational Need

MEETING a definite need at this time, The Polychordia String Library, issued in London by Stainer & Bell, Ltd. (New York: Galaxy Music Corporation), is a series of such extraordinary interest that its appeal must be, as it has already proved, international. James Brown, professor at Trinity College, London, is the capable editor and it has been his aim, he states, "to promote the development and success of string groups."

Contrary to miscellaneous string orchestra publications, this Library consists of albums, each one containing a suite of five, six or ten pieces, varying according to the grade of the album. For Dr. Brown has issued the albums in primary, lower, middle, higher and advanced grades, these ranging from little drills and steps and the tiny tunes in the elementary Kathleen Album and Sunflower Album to a Vivaldi Sonata da Camera in the higher and an original Vaughan Williams Suite in the advanced grades.

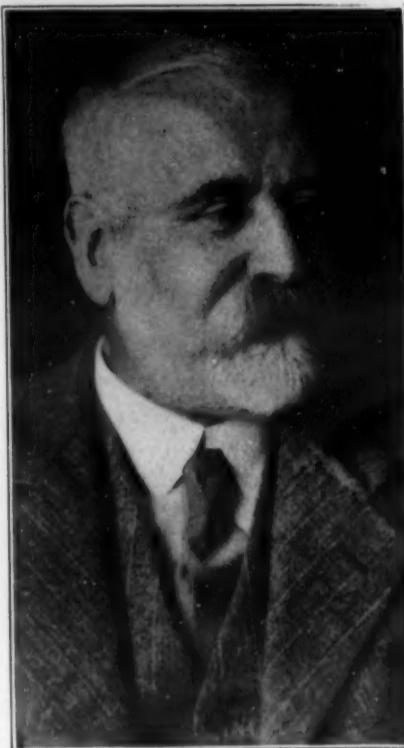
In the primary grade, for example, there is a delightful Arundel Suite by Sebastian H. Brown, seven easy movements in Seventeenth Century style. The score contains parts for violins, violas, 'cello and piano. The piano part in this Library, the editor tells us, is always included, but where the harmony is complete without it, it should not be used. In the next grade, lower, we find the Edric Album, which consists of eight pieces, a March from Gluck's Alceste, a Handel Gavotte, Morley's O Mistress Mine, a Purcell Minuet, to mention a few. These have all been arranged by Dr. Brown in idiomatic and admirable fashion. In fact, the editing, as to bowing, phrasing, fingering, plus many other details, has all been looked after most thoughtfully.

From Handel and Corelli

As we move up in the grades we find a Handel Suite, in the middle grade, also arranged by Dr. Brown. Here is a fine Chaconne, a Sarabande, a Ritorcello, a Bourrée and a Hornpipe, the last named from one of the concertos for strings. It is two Sonatas da Camera by Corelli that we meet with in the higher grade, those in B Flat and G from Opera Quarta. Dr. Brown has transformed them into fetching string orchestra works from their old violin sonata originals.

The Charterhouse Suite, six movements in dance forms, by Vaughan Williams, is a typical album in the advanced grade. This is a real concert work for string orchestra, thoroughly professional in musical content and shows us its composer in his best style. The opening Prelude is good, the Slow Dance charming, the Quick Dance a gem. In the Slow Air, Vaughan Wil-

liams sounds one of the truest and most expressive Lento movements that we know. It is a piece to be studied with all care and performed with devotion.



James Brown, Editor of The Polychordia String Library, a Most Valuable Series Issued in England

The Rondo and Pezzo Ostinato complete the suite happily.

Essentially Practical

I have tried to give some idea of this Polychordia String Library. But I doubt whether I have succeeded in conveying to the reader how essentially practical the series is. Under one cover the conductor has enough material to work with for some time, the material is graded, its character is truly musically valid and Dr. Brown's arrangements are invariably playable; that is, they lie so well. The numbers sound best, of course, when played by full strings, but the edition is such that one can use a few instruments and piano, in the absence of greater numbers, and practice the works. There are at present some 59 albums on the market in this Polychordia Library, the higher and advanced grades containing in addition to the Corelli and Vaughan Williams works mentioned, works by Couperin, Purcell, Bach, and of contemporary English composers, Thomas F. Dunhill, Harry Farjeon, Helen Milne and Alec Rowley.

There is also a Polychordia String

Tutor, a simple, practical method of stringed instrument instruction for use in class work.

In case the classifications established by Dr. Brown are not clear, might I add that the primary grade is entirely first position, lower grade largely first position with occasional departures, middle grade simple changes of position, higher grade about the technical difficulty of a Haydn symphony, and the advanced anything above what is known as Grade IV.

The albums are well prepared as to printing and engraving and all contain a general preface by the editor. Our high school orchestras are many of them using the Polychordia String Library. Those who are not yet familiar with it should be. They will find it a veritable treasury of material which they have been seeking, prepared for them in just the manner they require.

A. WALTER KRAMER

Boston Emphatically Recognizes Artistry of



BRUCE SIMONDS

Boston Transcript, Dec. 8, 1932,
By A. H. M.

BRUCE SIMONDS IN HIS FINEST FORM

Playing was of a piece with the planning of the program. One could not get away from the snap of the rhythm in the fugato contained as middle portion of Bach's Toccata . . . Perhaps the greatest surprise of the evening came with Mozart's little sonata. A wealth of hidden coloring came from the variations. The minuet was all grace and suavity. And for once "Ala turca" held something to justify its title. Yet the pianist held the highest climax down to a mild forte, proportioned all else accordingly. Thus a Mozart that was well-nigh ideal was achieved.

The pianist is to be congratulated for choosing from Schumann the pieces called collectively "Kreislerians" rather than following in the beaten path and playing once more the Carnival or the Symphonic Studies . . .

Of course all the innate fineness of Mr. Simond's playing came to the fore in Debussy's "Reflections in the Water." A finer performance one could hardly imagine. . . . One marvelled at the pianist's sheer strength as well as the ferocity of his conception in the playing of Bartok's "Allegro Barbaro."

Boston Herald, Dec. 8, 1932, by E. B. He is a delightful performer, sensitive and resourceful, and fully sympathetic with his instrument. To his qualities of delicacy, grace and clarity, he has added sonority, a sense of climax and drama, and no little fire. He now commands not only fluid and melting tone, but rich, singing and powerful tone. To his evocative gifts, always poetic and deft, he has added a firm sense of style and structure for larger and more massive works. . . . His Bach last night was broad, sonorous, dignified. . . . Mr. Simonds has ever been one of the most interesting interpreters of the music of Debussy to be heard about Boston. His playing of "La Maja et le rossignol," one of the loveliest excerpts from "Goyescas," was the gem of the smaller pieces.

Boston Globe, Dec. 8, 1932.

Bruce Simonds, one of the most sensitive and discriminating of pianists once again displayed the remarkable versatility of his powers to a large audience. . . . His Bach last evening was a study in finely-drawn and neatly-shaded musical "line." The Mozart Sonata was impeccable in style and faithful to the letter of the score. Mr. Simonds' performance of this beautiful work was unobtrusively masculine. . . .

Boston Post Dec. 8, 1932,

By Warren Storey Smith

Mr. Simonds' programmes always suggest his discriminating taste and his unwillingness to be a slave to routine. In his playing of Schumann's tonal portrait of the eccentric and lovable Johannes Kreisler of E. T. A. Hoffmann's fantastic tale, Mr. Simonds disclosed imaginative and romantic performance. . . .

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Art Before Politics: The Crying Need for Tolerance in Germany's Music

FRIENDS of art-loving Germany, including many, we do not doubt, who will look upon the Nazi dictatorship in the Reich in the same way as they look on the Fascist dictatorship in Italy—as the particular solution of a particular problem—will view with concern any continuance of excesses already reported and perhaps inevitable in the first triumph of the Nazi cause, whereby music has been dragged violently into the arena of political passions.

Adolf Hitler is a lover of German music. He is said to be happier at a performance of Wagner's *Meistersinger* than anywhere else. Along with every German who feels pride of race in listening to Hans Sachs's magnificent eulogy of German art, he must know that the keynote of Sachs's personality, so beloved wherever the Wagner works are sung, is his humanity. Intolerance is inconceivable in such a nature as that which Wagner immortalized.

Germany may need a Bismarck, or if the parallel must be drawn, a Mussolini, to put her house in order. At any rate, her political problems are her own, to settle in her own way. But at this hour she needs also a Hans Sachs who will construe German art not merely in terms of place of origin but in terms of humanity. Goethe was first of all a humanist. From Beethoven on, the great German composers were concerned primarily with humanity and the brotherhood of man.

What is reported to have happened in Dresden, where Fritz Busch is said to have been forced out of his position as musical director of the opera because of his political views, can be explained by the sort of runaway zeal that may be encountered anywhere when hard-earned power goes to men's heads. Surely, there are those high in the councils of the Nazis who will see the folly of such acts. Wagner, let it be recalled, became a revolutionary because convinced that the political "system" of his day thwarted the true purposes of his art. Germany has had more than one sorry illustration of what happens when musicians are chosen for important places, not because they are the best available, but because they have the right politics.

The possibility that the anti-Semitism that is being manifested in shops and department stores owned by Jews will drive from their posts many of Germany's conductors and intendants has to be faced. There is a crying need for tolerance, with a serious danger, temporarily at least, of a most destructive intolerance. If there is in some quarters a tendency to hark back to Wagner, so as to quote his pamphlet decrying the influence of Jews in music, let there be a reminder always as to how much bigger is Wagner's music than ever was Wagner the man. Let us remember the noble Sachs. In him, surely, was Wagner's

ideal; and because Wagner was true German, the German ideal. The lust to persecute could have had no part in the nature of the man who cried out "Wahn, Wahn, Ueberall Wahn," when he thought of his townspeople fighting in the streets; and who stood with humble heart and tear-dimmed eyes to receive the spontaneous tribute of their neighborly love and respect in the deathless chorale Wagner attributed to the real Sachs.

Those Beloved Oldsters

HERE was something besides fun and high jinks in the Surprise Party with which present and past members of the Metropolitan honored Giulio Gatti-Casazza recently on the stage of the Metropolitan, in celebration of his twenty-five years as general director of New York's opera. Something electrical and stirring resulted from the appearance in these historic surroundings of stars of golden yesterdays on this same stage. The manner in which the audience reacted to the introductions, one by one, of artists who built their fame in this house, and when they departed left it richer by reason of their many personal contributions to its glamour, went to the heartstrings. It was another proof of a lovable characteristic of our audiences. They do not forget. There is an abiding loyalty among our opera patrons that seldom fails to manifest itself in some show of affection whenever one of the old-timers, whether of twenty years back or only recently retired, comes on the platform or before the curtain.

The Metropolitan is only fifty years old. Men and women of seventy were in the full flush of their opera enthusiasms at twenty when the house was opened on Oct. 22, 1883, with Gounod's *Faust*. Christine Nilsson, who sang Marguerite on that occasion, died eleven years ago. But the star of the Lucia of the second night, Marcella Sembrich, then one of the youngest of the world's outstanding coloratura sopranos, was present not only to be applauded but to make a speech in which she appealed to opera lovers to tide the Metropolitan through this present crisis by responding generously to its appeal for funds. Sembrich the singer has been perpetuated through the phonograph recordings she made in her heyday at the opera and in her teaching. Hers is no mere legendary name. Her voice production and her art are discussed today almost as if she were still singing.

Perhaps nothing pleased this audience more than the chance to pay a tribute to Olive Fremstad. Some sixteen years have passed since she last sang at the Metropolitan. But any discussion of the roles of Isolde, Brünnhilde, Kundry or Sieglinde brings her to mind. She figures endlessly in what newspaper commentators write when they have to deal with Wagnerian impersonations and she is in the small talk of groups that gather in the studios and in the lobby of the opera house. For this sort of success the end is never the end. Something more than her fame goes on. Her presence still stirs on the stage.

So, too, the superb resonance of a voice like that of Pasquale Amato, another of those who received an ovation on the stage at the surprise party. The audience plainly relished the opportunity to see and hear him again. Few artists have been so universally admired. Few have left such stirring memories. There was a warm welcome for the others introduced, among them Frieda Hempel, Alma Gluck, Marie Rappold, Marion Telva, Mario Chamlee and Adamo Didur, with Thomas Chalmers, now on the spoken stage, doing the introducing. The touching farewell performance of Antonio Scotti was another instance of this enduring affection; and another the demonstration for Geraldine Farrar when she came before an opera audience to appeal for the support of the institution she left eleven years ago. They are forever young, these oldsters, and they are forever beloved.

Personalities



Marie Louise O'Brien with Her Grandfather, Clarence H. Mackay, Chairman of the Board of Directors of the Philharmonic-Symphony Society of New York, Presents Ernest Schelling with a Book Signed with Over 1,000 Children's Names, Commemorating His Ten Years as Conductor of the Philharmonic-Symphony Concerts for Children and Young People.

Enesco—The Paris Opéra is contemplating the production of Georges Enesco's new opera, *Oedipus Rex*, next fall.

Landowska—On her forthcoming tour of Holland, Wanda Landowska, harpsichordist, will give the premiere of the Concerto Champêtre of Poulenc with the Amsterdam Concertgebouw under the baton of Willem Mengelberg.

Jeritza—Accompanied by her husband, Baron Popper, Maria Jeritza was entertained on Feb. 5 at the Bath and Tennis Club of Palm Beach by Mr. and Mrs. Henry Seligman. Mr. and Mrs. Sidney Homer were among those present.

Paderewski—A recent interview with Ignace Jan Paderewski quotes him as saying, in regard to technological unemployment: "There is a general tendency to replace humanity by the machine. The danger is that the more intelligent the machine the less intelligent the man."

Enters—An exhibition of costume drawings by Angna Enters, pantomimist and dancer, was held in the Ehrich Galleries during the early part of March. The exhibition included work in water color, pastel, and tempera, as well as line drawings and linoleum prints.

Setti—In celebration of his twenty-five years' service with the Metropolitan Opera, Giulio Setti, chorus master of the company, was presented with a bronze tablet which bears the names of his associates and of the chorus members "as a proof of their esteem, gratitude and good wishes." Giulio Gatti-Casazza, general manager of the Opera, thanked Mr. Setti on behalf of the organization for his achievements during his long period with the association.

Rodzinski—Dr. Artur Rodzinski, conductor of the Los Angeles Philharmonic, who will be conductor of the Cleveland Orchestra beginning next season, has recently become an American citizen. Celebrating the event, Dr. Rodzinski conducted on Feb. 23 and 24 with the Los Angeles Philharmonic, a program of works by John Powell, Walter Piston, Arthur Shepherd, Roy Harris and Russell Bennett under the auspices of Pro Musica. Save the Powell Overture In Ole Virginia, all the works were "first times" for Los Angeles.

What They Read Twenty Years Ago

in MUSICAL AMERICA for March, 1913



Eugène Ysaye, His Son, Gabriel, and Louis Persinger, Seen in Colorado Springs on One of the Late Belgian Virtuoso's Tours

Well, Why Not?

Strange noises heard in unexpected places alarmed some of the audience at *Hänsel und Gretel* at the Chicago Auditorium. A small circus was quartered in the basement of the Auditorium and the elephant and the tiger trumpeted their protests when the music above interrupted their slumbers.

—1913—

Pretty Good Sense, Too.

Victor Herbert does not believe there is any harm in ragtime. The evils that some people attribute to it should be blamed upon things that existed long before the day of syncopated rhythm. He feels sorry both for those who can't endure ragtime and for those who can't enjoy anything else.

—1913—

Then Rule Out * and *** and *****
(Headline) Immoral Plots Not Wanted in \$10,000 Contest. Na-

tional Federation of Music Clubs in Announcing Competition of American Opera Composers, Expresses Aversion to Libretti Dealing with Stories of Questionable Morality.

—1913—

Why Didn't He Set It?

Puccini has been expressing himself as to his plans. "I renounced my intention of setting 'Marie Antoinette' as the subject was distasteful, whereas 'Anima Allegra' appealed to me immensely."

—1913—

The Echo Answers: Why Not?
Will Patti return at seventy-one? Why not?

—1913—

We Thought as Much!

"The greatest necessity in a pianist's equipment," said the pianist, Blank, "is a certain amount of intuition."

Old Singing Vs. New

To the Editor of MUSICAL AMERICA:

There has been considerable controversy of late concerning the merits of singers of our day as compared to those of previous days, more particularly of the company which occupied the stellar positions in the Metropolitan's so-called "Golden Age of Singing" in the late 'Nineties. Some contend—with good reason—that the singers of today are no worse than those of yesterday, while others—notably the dean of the New York critics, Mr. W. J. Henderson—says that undoubtedly there are excellent singers with us today. To those who did not hear the older singers they probably seem as good, but to the older generation there will always remain the memory of the polished art, in addition to the brilliant voices, that are associated with the names of Melba, Sembrich, Eames, Nordica, Schumann-Heink, the de Reszke brothers, Maurel, Plançon and others.

What a tempest in a teapot! There have always been good singers as well as bad. It is no different today than it was in the so-called "Golden Age of Singing." One will hear the same complaint about the actors of today as compared with those of a former generation. I think much of this fault-finding is due to the fact that we are by nature and inclination so constituted that we grow fond of a voice or personality as we do of people, and of things that surround us and to which we have become accustomed. If it were not for this trait we should not tolerate much of the singing that is offered us, as well as our neighbors in Europe, but would insist on new singers in place of the familiar ones.

The most brilliant singer of our time—perhaps of all times—the lamented Caruso, was a product of a later period than the one celebrated by the chroniclers of the last generation. He had many associates of the very first rank, including Emmy Destinn, Geraldine Farrar, Olive Fremstad, Matzenauer, Louise Homer, Amato, Dinh Gilly, Marcel Journet, Slezak; and among the Germans, Heinrich Knotz, Burrian, Soomer, the great American bass, Putnam Griswold, and many more. And there were Titta Ruffo and Chaliapin, Maurice Renaud, Sammarco, Ancona (the latter one of the older Metropolitan company who returned to the New York scene as a star of Oscar Hammerstein's Manhattan Opera). Battistini, who only died a few years ago, New York never heard. I heard him at Dresden in 1925 and more brilliant

singing I do not recall. (He was sixty-seven then.)

There were many fine German singers at the "Met," although their names are not included in the list of those of the "Golden Age of Singing." I mention only Albert Niemann, Ernest Van Dyck, Alvary, Winkelmann, Reichmann, Theodor Bertram, Emil Fischer, Materna; but there were others.

But were these any better than Mmes. Rethberg, Ponselle, Bori, Lily Pons, Leider, Müller, Onegin, Olszewska, and the Messrs. Gigli, Martinelli, De Luca, Melchior, Schorr, Tibbett, Hofmann, Tappolet, Rothier, Pinza? Frankly I doubt it. Not all of the singers in the Metropolitan list are of the first rank. They never were. Neither are the singers at Vienna, at Milan, at Munich all of the first rank. Far from it.

We have a fine aggregation of notable singers in our midst at this time. Good singers of all nations. We have had them before. We shall have them again. And that is all there is to it.

ALFRED LIEBAN

Abandon Temple of Music Plan for 1933 Exposition

CHICAGO, March 5.—The board of directors of the Chicago Friends of Music has announced that the project of building a Temple of Music at the Century of Progress Exposition, to open in June, has been definitely abandoned. A campaign to raise \$100,000 through \$1 subscriptions has been in progress since the first of the year. To date 29,876 subscribers were enlisted, which was not considered sufficient to warrant beginning construction of the building. Another difficulty was encountered in the ruling of the exposition authorities that all projects on the fair grounds must be entirely completed by the opening date. The Friends of Music intend to continue their campaign for membership, the object now being general support of the art. Arrangements have been made to return subscriptions to all who desire a refund, between March 6 and 18. A. G.

Mu Phi Epsilon Sorority Gives Concert at Barbizon

At a concert given in the Barbizon on the evening of Feb. 15 by the Mu Phi Epsilon Sorority, the participating artists were Mary Browning and Camille Pilcher, violinists, Marguerite Ringo, soprano, and Dorothy Kendrick, pianist. A varied program contained the Bach Double Concerto for violins, songs by Strauss, Schumann, Mozart and Verdi, and piano works by Chopin, von Dohnanyi and Liszt-Busoni.

TACOMA.—The Orpheus Club has celebrated its thirtieth season with the publication of the *Tacoma Orpheus News*.

Musical America's Offices and Correspondents

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HARRISBURG ENJOYS GRAINGER FESTIVAL

Composer-Pianist Heard with Symphony in Program of His Works

HARRISBURG, March 5.—A gay and rollicking festival of music, touched with the color of smart showmanship, was presented on Jan. 26 by the Harrisburg Symphony Orchestra under George King Raudenbush, as an extra event.

The program listed mainly compositions by Percy Grainger, who was



Percy Grainger, Soloist in a Program Made Chiefly of His Compositions

soloist. In addition there were a chorus of 225 voices, mandolins, guitars, ukeleles, an old fashioned harmonium, staff bells, steel-bowed marimbas, xylophone, musical glasses, a whistling chorus, and whatnot! Ella Grainger, the composer's wife, played the marimba and staff bells.

The orchestra went circus in its effects. And the audience went wild with delight.

Tribute to Foster Heard

A Tribute to Foster was the *pièce de résistance* of the evening. Assisting artists were Ella Grainger, marimba;

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George King Raudenbush, Conductor of the Harrisburg Symphony Orchestra

Sara Miller Hayes, soprano; Henrietta Kohr, contralto; Harry Eetter, tenor; John Gibson, tenor; George Sutton, baritone; and Alfred C. Kuschwa and Frank A. McCarrell, off-stage conductors.

In the Love Verses from the Song of Solomon two popular local soloists were heard, Thamzine Cox Drake, soprano, and George Sutton, baritone. Ye Banks and Braes O' Bonny Doon, in a new setting was given its premiere performance. Myrtle Zorger appeared at the second piano in The Hunter and His Career, and Alice Decevee Mitchell and Gladys Rigby VanPelt at the second piano in the English Dance.

For fully ten minutes after the close of the program the audience applauded and refused to go home until Mr. Grainger played the ever-popular Country Gardens.

SARA LEMER

RECITALS IN RICHMOND

Paderewski Attracts Listeners from Outlying Centres

RICHMOND, VA., March 5.—The audience which gathered in the Mosque Auditorium on the evening of Feb. 23 to hear Paderewski's piano recital was not primarily a local one. More than sixty per cent of the listeners came from all parts of Virginia and from North Carolina. Quite obviously they had come because they wanted to, and not because it was the social "thing to do." It was not a "brilliant" audience in any sense of the word, but it was both appreciative and discriminating.

Paderewski played a long program, but nobody thought it was long, and everybody wanted more after it was all over. Works by Bach, Beethoven, Schumann, Chopin, Schelling, Liszt and the pianist himself made up the list.

Earlier in the season Mischa Levitski gave a recital under the sponsorship of the Richmond Musicians' Club, playing Beethoven, Chopin, Liszt and Ravel, and his own Valse in A before an audience which paid tribute to the brilliance of his art.

M. B. B.

New Orchestra Formed at Academy of Allied Arts

A subsidiary orchestra of the International Symphony Orchestra is being formed at the Academy of Allied Arts. It is to be composed of men and women, either members or non-members of the academy, and will meet weekly.

Dr. Vassily Savadsky, director of the academy, and Anton Witek will be the conductors.

GANZ LEADS OMAHA MEN IN GALA EVENT

Reorganized Symphony Society Presents Successful Concert

OMAHA, March 5.—Presented by the newly-organized Civic Orchestra Society of Omaha, the Omaha Symphony Orchestra, under the baton of Rudolph Ganz, inaugurated its 1933 season most successfully at the City Auditorium on Feb. 16. An audience of 3,500, said to be the largest in the history of the orchestra, assembled and gave the conductor and players an ovation.

Gitta Gradova, pianist, was soloist, playing brilliantly the Saint-Saëns Concerto in C Minor. She was enthusiastically applauded. Mr. Ganz had the orchestra under excellent control. The string section was especially good. The program, not too formidable for the "average" music lover, ranged from Haydn's Symphony No. 13 to the Meistersinger Prelude.

Mr. Ganz has won many friends in the orchestra and among the public. Speaking, next day, at a large luncheon given in his honor by William Schmoller, chairman of the executive committee of the Orchestra Society, the conductor voiced his opinion that the decided success of the reorganization is not only a splendid thing for Omaha, but for many other communities, by way of example and encouragement.

Officers of the Society

W. Dale Clark is president of the Orchestra Society, and Mrs. Myles Standish is vice-president. J. Francis McDermott is treasurer and Mrs. George D. Tunnicliff is secretary, and members of the society also include William L. Holzman, Herman K. Mansfield, Mrs. W. B. Millard, Jr., Val J. Peter and Nelson T. Thorson.

On Feb. 15 the Friends of Music, Mrs. George McIntyre, president, heard Mrs. Willard Slabaugh, contralto, and Bernice Dugher, pianist, in a joint recital, with Mrs. Arthur Klopp as accompanist.

Don Giovanni, as the first of a series of opera reviews in concert form was given on Feb. 26 by the Omaha Association for Opera in English under the direction of Mme. Thea Moeller Herms. Walter Cassel sang the title role and others were Margaret Arthur, Eloise Jetter, Nadine Cassel, Robert Herring, William Seymour and Walter Yuenger.

The Amateur Musical Club assembled many of its members recently in an ensemble program. Interesting programs have also been presented by

the Fortnightly, the Matinee Musical and other study clubs.

The free Sunday concerts at Joslyn Memorial have been given by Martin Bush, organist, and the Doane College String Quartet of Crete.

Myra Hess was presented by the Tuesday Musical Club in a supreme piano recital on Feb. 6. To a tremendously interesting program, heard in the Joslyn Memorial Auditorium, Miss Hess added many encores—Bach predominating.

The Sunday concert in the Joslyn Memorial on Feb. 5 was given by Esther Leaf, organist, assisted by Herbert Schmidt, pianist, a faculty member of the University of Nebraska. The program of Feb. 12 brought Louise Shadduck Zabriskie, F. A. G. O., who was assisted by Kathryn Dean, contralto. Bettie Zabriskie accompanied.

Programs were recently given by the Amateur Musical Club and the Monday Musical. The former presented Mrs. George McIntyre, Mrs. S. S. Caldwell, Mrs. Ernest Burt and Irene Cole. The latter enlisted the services of Mrs. Burt, Mrs. Mabel Burnite, Mrs. Mary Fitzsimmons, Mrs. Grace Pool Steinberg, Mrs. Mabel Donlin, Marie Swanson, Frida Paustian and Ruth Rockwood.

EDITH LOUISE WAGONER

Samuel Lifschey Will Teach at Juilliard Summer School

A viola department under the direction of Samuel Lifschey, first violist of the Philadelphia Orchestra, has been added to the curriculum of the Juilliard Summer School of Music, it is stated by George A. Wedge, director of the school. This course will include a survey of literature for the viola, its place in the orchestra and chamber music ensemble and coaching in repertoire.

Hart House Quartet Appears with Toronto Mendelssohn Choir

Members of the Hart House String Quartet, Géza de Kresz, Harry Adaskin, Milton Blackstone, and Boris Hambourg, interrupted their transcontinental tour of Canada to appear with the Toronto Mendelssohn Choir, conducted by Dr. H. A. Fricker, on Feb. 25. Schubert's Quintet, The Trout, was played with the assistance of Norah Drewett de Kresz, pianist; and Handel's Sonata in G Minor for two violins was given by the Messrs. de Kresz and Adaskin with Mme. de Kresz at the piano. Another work in which the artists took part was Mozart's Divertimento in D for string quartet, double bass and two horns.

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New York's Concert Fortnight

(Continued from page 12)

sense of the dramatic which deeply moved her audience. It was in the Brahms and Wolf groups, however, that Mme. Olszewska reached her zenith. Disclosing a command of the lieder tradition no less impressive than her unquestioned knowledge of the art of singing opera, she offered interpretations of exquisitely varying moods ranging from an opalescent *Immer leiser* to the subtle delineation of *Rat einer Alten*, interpretations which claimed enthusiasm and undisguised emotion from her auditors.

Z.

Mary Wigman Bids Farewell

Mary Wigman gave her last recital of the season in the New Yorker Theatre on the evening of March 5. A very large and exceedingly enthusiastic audience attended, applauding with sincere fervor at the close of each item and giving the noted dancer a truly brilliant send-off. The program included the cycle *Opfer*, a Summer Dance from the cycle *Schwingende Landschaft*, an *Allegro Arioso* from her *Spanischen Liedern und Rhythmen Suite*, and a *Monotonie Drehtanz*. Musical accompaniment was furnished as usual by Hanns Hasting and Gretl Curth. U.

League Gives Works by Young Composers

The League of Composers gave its third concert of the season on the evening of March 5 in the auditorium of the French Institute. The program was devoted to works by graduates of the Curtis Institute of Music in Philadelphia, the Eastman School of Music in Rochester and the Juilliard School of Music in New York.

If any generalization can be drawn at this early date concerning the work of these younger composers, it is that they showed as a whole little inclination to tread in the eclectic and stylistically tortured footsteps of their immediate predecessors. Indeed, with the exception of a few measures here and there in the Quintet of Herbert Inch, and a few jazzy moments in Paul Nordoff's *Fugues*, there was not a trace of atonality, or supratonal or of any ism at all more modern than the romanticism of Brahms and Franck.

Mr. Inch's Quintet, played by Olga de Strumillo, pianist, and the New York Art Quartet, opened the program. Mr. Inch was formerly a pupil of the Eastman School. This was followed by a solid and musically set of variations for piano by Jeanne Behrend, a Curtis student. These were played by the composer. Dover Beach, a composition for string quartet and voice by Samuel Barber, also a Curtis product, was sung by Rose Bampton, contralto, with the New York Art Quartet. The work, very conservative, as was the preceding, was interpreted with style and warmth by Miss Bampton.

Mr. Nordoff's *Prelude and Three Fugues* for two pianos which followed was pleasing and piquant music. Judith Sidorsky and the composer participated. A Sonata for piano and 'cello by Samuel Barber followed, played by Orlando Cole, 'cellist, and the composer. The program closed with Vittorio Giannini's Quintet for piano and strings. Somewhat reminiscent of Franck but none the less well constructed music, it was played by Diane Bernhard, pianist, Charles Lichter and Harry Katzman, violinists, David Dawson, violinist, and Mildred Sanders, 'cellist. G.

VIOLA STEIMANN, soprano; JEANNETTE WIEDMAN, pianist. Barbizon, Feb. 26, afternoon. Old songs and lieder and two operatic arias, songs in English. Group of piano works by Chopin, Debussy and Huss.

CAROLINE GRAY, pianist, and HARRY KATZMAN, violinist. Barbizon, Feb. 28, evening. Program of works by Beethoven, Bloch, Korngold, de Falla-Kreisler and Brahms effectively presented before a warmly enthusiastic audience.



Stell Andersen and Silvio Scionti Gave an Interesting Program of Music for Two Pianos

MARJORIE FULTON, violinist. Louis Persinger at the piano. Barbizon, March 5, afternoon. Handel's E Major Sonata, the Mendelssohn Concerto and shorter works by Bach-Franko, Dittersdorf-Kreisler, Mozart-Kreisler and Ravel presented with clean technique and agreeable style before a responsive audience.

GLADYS GLADSTONE, pianist; ALFRED L. HERSKOWITZ, baritone; Harletta Thrasher, accompanist. Steinway Hall, March 5, evening. Program of works by Liszt, Handel, Mendelssohn, Massenet, Chopin, Beethoven, Secchi and Rubinstein impressively performed before a warmly disposed audience.

Matinee Musicale Gives Program

The New York Matinee Musicale presented a concert in the Hotel Astor on the afternoon of Feb. 26. A varied and interesting program was participated in by members of the club. The audience was large and unstinting in its appreciation. The artists who appeared were Carroll Ault, who sang several songs and arias, accompanied by Gladys Longene; Helen E. Vogel, violinist, accompanied by Rosalie Heller Klein; Richard E. Parks, monologuist, who performed a melodrama by Arthur Bergh with Minabel Hunt at the piano; Gertrude Hopkins, harpist, Frances Sebel, soprano; and an ensemble. The latter, consisting of Miss Hopkins, Miss Vogel, G. V. Garrahan, flutist, and Mary Gray Harris, 'cellist, performed a *Fantaisie* for harp, violin, flute, 'cello and piano by Dubois. R.

MacDowell Club Orchestra Heard With Remo Bolognini as Soloist

The MacDowell Club String Orchestra under the leadership of Sandor Harmati was heard in a concert at the MacDowell Club on the evening of March 4, with Remo Bolognini, violinist, playing Bach's Second Concerto in E.

Mozart's Sixth Serenade was played by a quartet consisting of Sonia Sahlen, Mrs. Cecil Smith, H. Robins and C. H. Vrionides with the accompaniment of the orchestra. Other works were Sibelius's Romance and Debussy's *La Fille aux Cheveux de Lin*. The program closed with Bloch's *Concerto Grosso* with Helen Wright playing the piano obbligato.

Evelyn Klein Gives Recital at MacDowell Club

Evelyn Klein, violinist, winner of the MacDowell Violin Competition, gave a recital at the MacDowell Club on the afternoon of March 5, assisted by Catherine Carver, pianist. The two artists were heard in admirable renditions of the Franck Sonata and Lalo's *Symphonie Espagnole*. There were also shorter pieces by Dohnanyi, de Falla-Kochanski and Moussorgsky-Rachmaninoff.

BROOKLYN CONCERTS ARE NOTABLY GIVEN

Distinguished Artists Appear in Programs Possessing Wide Appeal

BROOKLYN, March 5.—Music for string quartet, alone and with piano, was the subject of the eighth lecture-recital in Olin Downes's course, *The Enjoyment of Music*, on Feb. 8. Participants were the members of the Roth Quartet, Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz, who gave works by Haydn and Debussy. Mr. Downes joined them at the piano in a performance of Bloch's Quintet.

Harold Bauer was the assisting artist at Mr. Downes's ninth program on Feb. 16, which dealt with piano music of the Nineteenth Century. He played compositions by Beethoven, Schumann and Brahms.

Mr. Downes discussed opera and coloratura singing at his tenth program on Feb. 28, assisted by Lily Pons, who sang music by Caccini, Bishop, Mozart, Rossini and other composers.

Opera and Two Orchestras

The Metropolitan Opera season ended on Feb. 21 with *Lakmé*, in which leading roles were taken by Lily Pons, Gladys Swarthout, Frederick Jagel, Giuseppe De Luca and the Misses Doninelli, Wakefield and Falco. Louis Hasselmans conducted.

Bruno Walter led the New York Philharmonic-Symphony Orchestra on Feb. 19 in a Brahms anniversary program, with Efrem Zimbalist as soloist in the Concerto. Richard Burgin was soloist in Glazounoff's Violin Concerto with the Boston Symphony Orchestra under Serge Koussevitzky on March 3. Works by Haydn, Richard Strauss and Johann Strauss were on the program.

John Alden Carpenter's *Song of Faith* was featured at the Choral Art Society's program in the Towers Hotel on Feb. 28. Maurice C. Rumsey conducted, and a chamber orchestra took part. Solos were sung by Lillian Frances, Hazel Kent, Arthur Hadley and William J. Fagan.

Chamber music by Bach, Schumann and Pierné was presented by Mary Thornton McDermott, pianist, at the Brooklyn Museum on Feb. 7. Taking part with her were: Grace Marshall Bowden, pianist; Kathryn Platt Gunn and Mischa Musciano, violinists; Louis Brunelli, violist, and Joseph Emonts, 'cellist.

The Apollo Club, conducted by William Armour Thayer, gave its annual mid-winter concert in the Opera House of the Academy of Music on Feb. 14. A diversified choice of works for male voices was artistically sung. Walter Gieseking, guest artist, was heard in music by Chopin, Niemann and Debussy.

Piano and violin pupils of Misha and Wesley Portnoff were heard on Feb. 19.

FELIX DEYO

Berta Levina and Manhattan Quartet at Junior League

The last in the seasons' series of recitals sponsored by the Junior League brought Berta Levina, mezzo-contralto, and the Manhattan String Quartet, composed of Rachael Weinstock, first violin; Harris Danziger, second violin; Julius Shaier, viola, and Oliver Edel, 'cello, at the Club House on the evening of Feb. 28.

The event attracted an enthusiastic audience which filled the auditorium. Miss Levina, with Willard Sekberg as her able accompanist, won her listeners

in artistic interpretations of an aria from *Samson et Dalila* and a diversified list of songs by Schubert, Tchaikovsky, Haydn, Grainger, Galloway, Head and Del Riego. She revealed a voice wide in range and rich in quality. Several extras were demanded and given.

The quartet scored equal praise for its fine playing of works by Glazounoff, Mozart, Mendelssohn, Debussy, Tchaikovsky, Haydn and Grainger. This organization gives admirable attention to interpretative detail through its commendable custom of giving entire performances without the use of the printed music. S.

THOUSANDS ENLIST FOR JUNIOR MUSIC FESTIVAL

County Centre at White Plains to be Scene of Comprehensive Programs in May

WHITE PLAINS, N. Y., March 5.—Thirty-eight communities are enrolled in support of the Junior Music Festival to be held in the County Centre under the aegis of the Westchester County Recreation Commission on May 11 and 12, it is stated by Dr. V. L. F. Rebbmann, the county's musical director. Thirty-three units will take part in the Junior Chorus; the High School Chorus will include seventeen units; there will be sixteen orchestras and six bands. The number of children enlisted reaches a total of 3,800.

The program will be as complete and comprehensive as in the past, Dr. Rebbmann adds, general economic conditions having made but slight appreciable inroads on plans for this season. There has been a quick response on the part of school children; and superintendents, principals and music supervisors of the leading schools have come forward with offers of complete co-operation.

Bernard B. Nye is chairman of the executive committee.

Hugh Ross Resigns as Director of New York School of Vocal Art

Hugh Ross, conductor of the Schola Cantorum of New York, has resigned as director of the New York School of Vocal Art.

LOS ANGELES.—The Vienna Sängerknaben sang at an early mass in the Cathedral of St. Vibiana recently.

SLEEPING BEAUTY

By

FRANZ C. BORNSCHEIN

Text by

DOROTHY ROSE

A CHORAL setting of the Tchaikovsky ballet for women's or treble voices; may be done in costume with narrative action if desired.

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Apollo Shakes the Cornucopia on Audiences in City of Pittsburgh

Assorted Bon-bons and Other Musical Sweets Showered Down in Profusion—Concerts, Operas, Home-comings and Debuts are the Order of the Day and Night

By HARVEY GAUL

PITTSBURGH, March 5.—Apollo shakes the cornucopia and assorted bon-bons, marrons, morons, bitter-sweets and jelly beans fall out.

Sunday night, Feb. 19, along came George the First of Roumania, the tripartite Enesco. He played and conducted, and for aught we know he may have given another fiddle lesson—at least he showed the sons of Kreutzer how to do the trick.

Enesco appeared with the Pittsburgh Symphony, Antonio Modarelli conducting, and it was one of the symphony's major nights. Enesco was a show-stopper and the audience was capacity.

The Organists Guild brought Gunther Ramin, the German virtuoso, to Carnegie Hall, on Feb. 20, and for some people it was the first time they ever heard the organ played as it should be played. Bach and more Bach, and then came Max Reger, the Twentieth Century Bach, and the villagers were astounded.

Songs and Operas

Caroline Hilmer, brilliant Pittsburgh contralto, gave a full-length program at the Y. M. & W. H. A. on Feb. 21, and she was quite electrifying. Good songs and superior readings. Earl Mitchell at the piano.

Friday night, Feb. 24, Maurice Frank produced his much-publicized International Grand Opera (the international part was composed of singers from Brooklyn, the Bronx, Brookline and Beltzhoover) and it was a huge success with the S.R.O. sign out at the Mosque for the three performances.

"Opera For the Masses" is Maurice Frank's slogan and the masses responded to the last jitney.

Il Trovatore was first with the principal lead taken by Lou McIlvain, a girl who has just returned from Italy where she won success as Luisa Mochilivani. Miss McIlvain was given the Native Daughter's Return, and the audience said it with flowers and plaudits.

Hänsel and Gretel and Pagliacci, a double-header, brought out school children accompanied by parents on Saturday afternoon.

That night was the old wheeler Rigoletto, with another local singer up at the mast-head, George Trabert, tenor, a man who has just returned from Germany. More applause, more encomiums.

The chorus was picked up hither and yon—chiefly yon, and the orchestra was the Pittsburgh Symphony, Gabriele Simeoni conducting. The chief soloists were Regina Senz, Martino Rossi, Nino Ruisi, Francesco Curci, Bernice Schalker, Joseph Royer and Perla Dorini, names familiar to anyone who knows his Fortune Gallo and the recently itinerant San Carlo Opera Company. Of course in Manhattan, you don't know anything about such things, but out here where the train just stops for the water tank, San Carlo is quite a household name—or was before the blow-out came.

Mr. Frank sells his opera from fifty cents to \$2, which is a lot of vocalism for that amount of money. We won't mention the scenery, that's thrown in—and looks it.

But then it's operatic scenery and you know what that looks like.

Chamber Music Series Opens

Max Shapiro started his season of chamber music programs at Raymond Kaufmann's home on Sunday, Feb. 26. A very brave start it was with a capital program and a "full house."

Victor Chenkin, character actor-singer, came to the "Y" the same Sunday night, and he was superb. It was his third swing around the Pullman route and each time he grows better. The next time he comes they'll have to play him over at the ball park or the Union Station as there isn't room enough to hold the crowd. Glorious performance all the way.

The Tuesday Musical Club presented a Composer's Program, with many of the best women in town participating on Feb. 28. It was the Tuesday Musical Club's finest effort.

Ellen Scanlon, 'cellist, just home from Belgium, made a more than satisfying premiere that same night. She played a program sans Popper, and that alone should mark her among 'cellists. Fine talent this Scanlon colleen.

Ash Wednesday night, the newly organized Pittsburgh A Cappella Choir made its debut. There is hope and promise in this group. The chorus was assisted by the Fillion String Orchestra supplemented by the strings of the Tuesday Musical Club, Ferdinand Fillion conducting. The program ran from the ancients to the contemporaries.

The principal soloist was Elsa Gundling-Duga, dramatic soprano, and she took her audience by storm. She sang Mozart and the latter day saints.

The Pittsburgh Art Society closed its fifty-ninth year on March 4, with the resplendent Myra Hess, pedagogue teaching the pedagogues how to play,

And did she play Bach, Brahms and Mozart? Did she? She showed us all the methods of the Tobias Matthay School and if Miss Hess is typical of English playing, then everything's right and bright on John Bull's tight li'l isle.

One Winner of Two Contests

At this concert, announcement was made of the recent Art Society and Mu Phi Epsilon competitions, and Lo, and behold! When the nom de plumes were wiped away and the shouting and the tumult had died, both contests were won by the same composer, Alice Stempel, a young Pittsburgh woman who has aggressive things to say.

Mrs. Stempel won the piano award with Four Impressions, and the choral award with a huge chorus, and today she is \$200 richer i.e., she is if the banks will open and cash the cheques. As a composer she is Stempely swell.

Being Lent, Marshall Bidwell is doing an extra stretch of penitences with lectures. He is giving a series of six at Carnegie Music Hall, and when he gets tired of talking he sits down and plays.

Friday and Saturday, Feb. 10 and 11, the millers of Minneapolis, dynamic Eugene Ormandy and his exciting Minneapolis Symphony, came down and discussed excellent Brahms, good Strauss, and for a Saturday afternoon performance, a program In Old Vienna, said Wein being the waltz-state under the reign of the Strauss dynasty, Johann, Sr., Johann, Jr., and a most diverting program it was.

At the Thursday Morning Musicales, Carolyn Hunt Mahaffey, contralto outstanding, displayed beautiful vocalism and fine style. Came Helen Hannau from Germany, and she showed us what she learned in Berlin and it was a good pianistic showing. A talent, this young girl from "Li'l Washington."

Margery Selkovitz, one of the town's up-and-coming pianists, presented much charming Chopin over at the Twentieth Century Club the same afternoon, while Samuel Di Primo, tenor, presented arias and Italian folk songs. Big crowd, much enthusiasm.

Resident Tenor Makes Debut

A Pittsburgh tenor, Edward Dunbar, made a successful debut on Feb. 15. His program ran the linguistic map, from Russia into the Polish corridor, and then over to Italy, Germany and England. A most promising tenor, and outstanding in the Polish and Russian songs.

Phi Mu Epsilon, the same being a national musical sorority, is bringing Branson De Cou for a series of color-picture travelogues and the whole set off with musical backgrounds.

Pescha Kagan gave the third of the Y. M. & W. H. A. series recitals on a Sunday night and won vast encomiums for her pianism. Something magnificent in those flashing forearms and swinging style throughout.

Monday night, Feb. 13, Heinrich Schlusnus, baritone among baritones, showed us what lieder might be. He was simply superb. If Schlusnus plays your town spend your last pfennig.

The Ceramic Society of America presented Jeanne Brideson, violinist, and Samuel Di Primo, tenor, on a Sunday night, with Hulda Lefridge and Ralph Lewando providing the piano backgrounds.

Tuesday afternoon, Feb. 14, the Tuesday Musical Club went juvenile and showed what the *youngers* of Allegheny County *larend* this last semester, and the same evening the Pittsburgh Musical Institute went La Gioconda with some

of the town's best singers going in heavily for Ponchielli.

Dr. Caspar Koch, at the Northside Carnegie Hall, gave an all-Wagner program in commemoration of the fiftieth anniversary of Wagner's death.

The Schenley Morning Musicales presented a gifted baritone, James Achtzen, and promising Earl Wild, pianist. Another large audience on Feb. 16.

The Pen Women's League presented a program of two Pittsburgh women composers, Marianne Genet and Gertude Martin Rohrer on Feb. 17. Program ran from song cycles to string quartets, the singers being Charlotte Shallenberger, soprano, Edward Dunbar, tenor, and James Achtzen, baritone, with the Fillion String Quartet playing the ensembles. A profitable program and well received.

ST. LOUISANS VOTE FOR BALANCED LIST

All-request Program by Orchestra Brings Symphony and Overtures

ST. LOUIS, March 5.—On its return from a short tour through Indiana and Illinois, the St. Louis Symphony Orchestra drew one of the largest audiences of the season for its "all-request" program, given on Feb. 24 and 25. The works presented were chosen by vote and, singularly enough, provided a balanced program. Ravel's Bolero was the most popular. With it were Franck's Symphony, Beethoven's Third Leonore Overture and the Overture to Tannhäuser. The orchestra was in excellent shape, the players responding ably to Vladimir Golschmann's direction.

Scipione Guidi, assistant conductor of the orchestra, officiated at another students concert recently in an effective manner. A demonstration of the stringed instruments was featured.

The third concert of the Civic Music League at the Odeon on Feb. 28 brought Sigrid Onegin in recital. It was a joyous occasion for a very large audience. Mme. Onegin was accompanied by Hermann Reutter, who also gave a solo group.

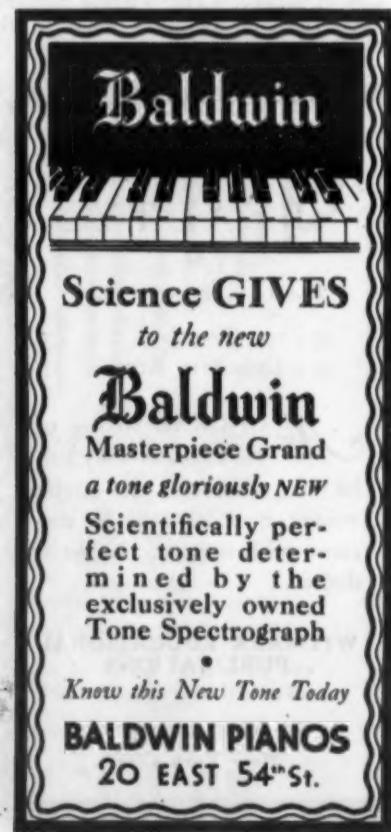
A recent program of Russian music for the Wednesday Club enlisted the services of the St. Louis Symphonic Choir, led by Carlton Martin, and a trio composed of Erma Welch, Josephine Pipkin and Nicholas Boorzhinsky.

SUSAN L. COST

Society for Electrical Music Is Formed In Berlin

BERLIN, March 1.—The Society for Electrical Music has been founded here under the chairmanship of Prof. George Schünemann, director of the State Academy of Music, and Prof. Gustave Leithaeuser of the Heinrich Hertz Institute for Electrical Research. The society is formed to act as mediator between the technical science of electrical musical instruments and the cultivation of this phase of music. It will foster concerts with such instruments and endeavor to achieve closer co-operation between young composers and those who build and develop electrical instruments. The honorary presidents are Prof. Max von Schillings, president of the Prussian Academy of Fine Arts, and Prof. K. W. Wagner, director of the Heinrich Hertz Institute.

G. DE C.



Opera Audiences Increase as Season Nears End

Last Week But One at Metropolitan Draws Many to Hear Favorite Works — Pinza Again Triumphs As a Vivid Golaud—Matinee Wagner Cycle Closes With Impressive Tristan

As the shortened opera season draws to a close a month earlier than usual, music-lovers have been flocking to hear favorite works and favorite artists. Popular stars have made appeals from the stage during intermissions, for the guarantee fund for next season.

The Season's Second Pelléas

Debussy's *Pelléas et Mélisande* was repeated the night of Feb. 27, with but one change of cast from the previous performance. This was the second *Pelléas* of the season and the twenty-fifth since Mr. Gatti-Casazza first mounted the work at the Metropolitan on March 21, 1925. A third *Pelléas* was given by the company outside of New York during the season. The change of cast referred to brought Ellen Dalossy back to the part of Yniold, sung by Thalia Sabaneeva at the previous New York performance. Ezio Pinza gave further promise of mellowing and deepening his portrayal of Golaud, new to the Metropolitan cast this season. Lucrezia Bori as Mélisande, Edward Johnson as *Pelléas*, Leon Rother as Arkel, Ina Bourskaya as Geneviève and Paolo Ananian as the Doctor repeated their familiar characterizations. Mr. Hasselmans conducted. O.

Pons Sings in Final Rigoletto

The season's final performance of *Rigoletto* took place on the evening of March 1, with Lily Pons in the role of Gilda. Her delicately phrased and dramatically moving performance was applauded to the echo, particularly the *Caro Nome* aria which was sung with warmth and brilliance. Giacomo Lauri-Volpi sang the part of the Duke, winning much favor for his distinguished interpretation. Giuseppe De Luca gave his fine characterization of the court jester. Gladys Swarthout, and Tancredi Pasero, as Maddalena and Sparafucile respectively, were very effective. Remaining parts in a familiar cast were taken by Mmes. Vettori, Falco and Tomasi, and Messrs. Bada, Picco and Ananian. Vincenzo Bellezza conducted. G.

Tannhäuser Has Last Performance

The final performance of *Tannhäuser* took place on the evening of March 2. Elisabeth Rethberg gave a devout and moving portrayal of the role of Elisabeth, singing with beautiful tone and emotional depth. Maria Olszewska was a magnificent Venus. Mr. Laubenthal gave an impressive account of himself in the title role, and Friedrich Schorr as Wolfram and Siegfried Tappolet as the Landgrave sang their parts with nobility and distinction. Artur Bodanzky conducted. During the intermission Giovanni Martinelli made the nightly plea for public support of the opera. G.

Tristan Ends Matinee Cycle

The Matinee Wagner Cycle was brought to a close on March 3 with a fine *Tristan und Isolde* with the same cast as at the previous hearing. Frida Leider, Maria Olszewska, Lauritz Melchior, Friedrich Schorr and Ludwig Hofmann were in the main roles, and Messrs. Clemens, Gabor and Wolfe in the lesser parts.

Mr. Bodanzky took the overture more slowly than usual but the performance picked up later and ended with an ovation for all concerned. Before the second act, Miss Bori spoke from before the curtain in behalf of the fund for next year's opera fund. H.

Lucia Repeated with Pons

Lucia di Lammermoor was repeated on the evening of March 3 before a house that was crowded and enthusiastic. Lily Pons, in the title role, gave her usual brilliant and visually pleasing conception of the



Carlo Edwards
Ezio Pinza Repeated His Impressive Performance of Golaud in the Second and Last *Pelléas et Mélisande*

Bride of Lammermoor's tribulations. Giacomo Lauri-Volpi sang the part of Edgardo with style and finish. Richard Bonelli as Enrico gave a performance of great distinction. Remaining parts were taken by Mme. Falco and Messrs. Bada, Tedesco and Pinza. Vincenzo Bellezza conducted.

Queen Mario, introduced by Carlo Edwards, made the nightly plea for public response to the institution's financial difficulties. G.

Trovatore Sung at Saturday Matinee

The last *Trovatore* of the season was sung at the matinee of March 4, with Elisabeth Rethberg and Giovanni Martinelli as the ill-starred lovers, and Armando Borgioli and Faina Petrova as Di Luna and Azucena respectively. Miss Vettori and Messrs. Pasero, Paltrinieri and Mala-testa completed the cast. Mr. Bellezza conducted.

Mme. Rethberg's singing was superb throughout. Mr. Martinelli won high favor with *Di Quella Pira* and this and the *Miserere* were, as usual, the high points of enthusiasm. The house was a sold-out one and during one of the intermissions, Edward Johnson made an appeal for the opera fund. J.

A Popular Lohengrin

The penultimate popular Saturday night performance, on March 4, was *Lohengrin* with Göta Ljungberg as Elsa; Rudolf Laubenthal as Lohengrin; Doris Doe, Ortrud; Gustav Schützendorf, Telramund; Siegfried Tappolet, the King and George Cehanovsky as the Herald.

Mme. Ljungberg's Elsa had its customary pictorial beauty and was beautifully sung. Miss Doe was a fine Ortrud and the other members of the cast all sustained a high level of excellence. Mr. Riedel conducted. Mme. Swarthout spoke in behalf of the guarantee fund. D.



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Sunday Night Provides Varied List

The Sunday night concert of March 5 was given for the benefit of the United Home for Aged Hebrews at New Rochelle. A varied program was heard. Leonora Corona sang *Santuzza's* aria from *Cavalleria Rusticana* and participated with Dorothy Flexer, Frederick Jagel and Armando Borgioli in ensembles from the same opera. Three arias and a duet from *Pagliacci* were contributed by Lucrezia Bori, Edward Johnson and Richard Bonelli. Also heard were *Aida* Doninelli, Gladys Swarthout, Claudio Frigerio and Tancredi Pasero. Wilfred Pelletier conducted. Mr. Bonelli spoke during the intermission concerning the guarantee fund. R.

A CAPPELLA CHOIR SCORES IN CONCERT

Milwaukee Applauds Melius, Don Cossack Singers and Iturbi in Recitals

MILWAUKEE, March 5.—The newest a cappella group, known as the Shorewood A Cappella Choir, sang at Arnold Hall in Shorewood on Feb. 21 before an audience which gave definite proof of its approval both of the choir and of its conductor, Noble Cain of Chicago. This body of sixty mixed voices sang with fine adherence to pitch and excelled in pianissimo effects, giving finished interpretations of works by Palestrina, Tchaikovsky, Tchesnokoff, Jenkins and Gretchaninoff. There were also compositions written by Mr. Cain, or arranged by him.

Luella Melius, who formerly lived at Appleton, Wis., came back to Milwaukee on Feb. 28, appearing on the Civic Concert Course and easily repeating her former triumphs. Coloratura arias, lieder and popular songs in English were on her program. Charles Lurvey, a former Milwaukeean, accompanied.

The Pabst Theatre was crowded on Feb. 27 to hear the second concert given here by the Don Cossack Russian Male Chorus under the baton of Serge Jaroff. Margaret Rice was the manager. José Iturbi's piano recital was the fourth event in the Community Concerts Course, attracting nearly 2,500 to the Auditorium.

C. O. SKINROOD

Long Island Festival Association Arranges May Concerts

The New York Federation of Music Clubs gave a luncheon in honor of officers and conductors of the Long Island Music Festival Association at the Town Hall Club on Feb. 16. Newly-elected officers are: Herbert Stavely Sammond, Brooklyn, president; Mrs. Russell W. Tench, Port Washington, vice-president; Mrs. John Rumph, Hollis, secretary, and Frank Willgoose, Huntington, treasurer.

The 1933 festival will be held at Flushing on May 12 and 13. There will be three concerts; and contests for women's choruses, mixed choruses and orchestras. Dan Gridley has been engaged as soloist.

Pius X Choir to Give Concert for Scholarship Fund

The Pius X Choir of the School of Liturgical Music of the College of the Sacred Heart will give a concert in the Town Hall on the evening of March 29 for the benefit of a scholarship fund. The program, to be presented under the auspices of the International Federation of Catholic Alumnae, will be conducted by a member of the choir. Achille Bragers will be at the organ. Gertrude Skelly is chairman of the committee in charge.

CHAMBER OPERA IS ADMIRED ON COAST

San Francisco Singers Heard in Intimate Works—Guests Are Greeted

SAN FRANCISCO, March 5.—The San Francisco Chamber Opera Singers, Ian Alexander, director, gave their third program of the season in the Little Theatre of the Palace of the Legion of Honor, presenting Mozart's *The Impresario* in an English translation made by Sophie Neustadt of Oakland. This was followed by Coleridge-Taylor's opera-ballet, *A Tale of Old Japan*. In the latter work the singers were ably assisted by Lenore Peters Job and her dance group.

Appearing in the Mozart opera were two very gifted coloratura sopranos— Irene Kilgore (protegee of Mabel Riegelman, and an Atwater Kent winner four years ago) and Lucille Ehorn. Stephen Lehmer, Anthony Kambish, Ernest Duncan and Ruth Frazier filled the other roles acceptably. Special costumes designed by Weightman Smith of the University of California were distinctly decorative—more impressionistic than authentic in their handpainted decoration.

Miriam Sallender, Ernest Duncan and Stephen Lehmer were featured in the Coleridge-Taylor work, in song and pantomime. Other soloists were Williane Copinus, Merle Scott, Ruth Frazier, Lewis Newbauer and Kalton Nesbett, while the entire ensemble of fifteen voices co-operated. The dancing was effective and beautifully accomplished. Settings by the Japanese artist Chiura Obata were at once simple and artistic.

Distinguished Artists Appear

Guy Maier gave one of his inimitable Musical Journeys under the management of Alice Seckels on Feb. 5. Serge Rachmaninoff came on Feb. 9 as an attraction arranged by Peter D. Conley and played to a record-breaking throng in the War Memorial Opera House. The Don Cossacks thrilled two audiences under the Selby Oppenheimer management on Feb. 16 and 19.

Lev Shorr, resident pianist, gave an interesting program in the Community Playhouse, playing works by Bach, Beethoven, Ravel, Juon, Saint-Saëns, and Schumann. Honegger's Preludes and Hommage à Ravel, and four short preludes by Tcherepnin were of novel interest and in them Mr. Shorr was at his best.

February also brought Iturbi, Josef Hofmann and a star of the younger generation, Adele Marcus.

Mr. Hofmann brought his usual mastery and power of interpretation to a standard program devoted largely to works by Chopin.



Ian Alexander, Director of the San Francisco Chamber Opera Singers

Adele Marcus, playing at the residence of Mrs. Marcus Koshland, was particularly happy in the surging moods of the Scriabin Etudes. Yet she gave excellent readings of the music of each other era represented.

Sinfonietta Inaugurated

The month also saw the initial concerts of the San Francisco Sinfonietta Orchestra, Giulio Minetti, conductor. At its first concert on Feb. 21, in the Veterans' Memorial Auditorium, the new ensemble of twenty players gave an exceedingly nice performance of the Johann Christian Bach Sinfonia in D Major for double orchestra and introduced some novelties for differing combinations of woodwinds, by Pfeiffer and Kriens. Less successful was the Tchaikovsky sextet, *Souvenir of Florence*. Anna Young, guest artist, scored certainly with her Piedmontese folk songs, sung in costume, and in arias by Donaudy and Bach, the latter's *Schafe können sicher weiden* with two flute obbligati played by Anthony Linden and Augusto Rovelli. Marho Hughes played superb accompaniments.

At its second concert the Sinfonietta introduced a suite by Scarlatti, an octet by Mendelssohn, specialties for woodwinds, and the Mozart C Minor Piano Concerto with Carolyn Cone Baldwin as soloist.

Another interesting venture was the presentation of eleven vocal ensembles in a single program in the War Memorial Opera House, each under its respective conductor. The participating groups were the United Scandinavian Singing Society, the Freundschaft-Liederkranz, the Swiss Male Choir Alpenrosli, the United Hungarian Choir, the San Francisco Cantoria, the Berkeley A Cappella Choir, the First Congregational Church Choir of Alameda, Welsh Choir, the San Francisco

Lutheran Chorus, the Park Boulevard Club Choral, and the Russian Choir. The program was as diverse as the organizations participating, and the singing was of surprising merit.

The Brahms centenary was made the occasion for a Brahms-Schumann program by the Bem-Clement-Bem Trio. Eugenia Bem and Ada Clement played a Brahms sonata; the trio, assisted by Romain Verney, viola, gave the Schumann Piano Quartet Op. 47, but a song group by Brahms had to be omitted because of the illness of Helen Lowe, soprano. The program was cordially received by a Community Play-

house audience on Friday, Feb. 24.

The Cosmos Social Club celebrated its fifteenth anniversary with a musical program starring Marcus Hall, the gifted protege of Roland Hayes.

Ghina Talbero, soprano, gave a song program in Travers Theatre on Feb. 26, assisted by Marcus L. Dávalos, flutist and Charles Myers, pianist.

On the same day in the Community Playhouse, Giovanni Bianchi played effectively piano numbers by Debussy, Schubert and Chopin as assisting artist to Carmelina Bianchi, a very gifted monologist.

MARJORY M. FISHER

LOS ANGELES HEARS AMERICAN PROGRAM

Pro Musica Sponsors Concert by Philharmonic under Baton of Rodzinski

LOS ANGELES, March 5.—Another program labelled All-American, arranged by the Los Angeles Chapter of Pro Musica, and given by the Los Angeles Philharmonic Orchestra under the leadership of Dr. Artur Rodzinski, provided another opportunity to hear modern ideas. Practically the entire program consisted of "first times," so far as Los Angeles is concerned. It began with John Powell's *In Ole Virginia*, fashioned on folk tunes of Southern flavor. Then came a three-movement suite by Walter Piston, built after the modern pattern of musical architecture, but unfortunately not of first class material, except in the middle section. Arthur Shepherd's colorful *Dance Episodes on an Exotic Theme* fell more gratefully on the ear.

Roy Harris's *Chorale* for six string groups held an advantageous position after the intermission. A program note by the composer said that he had chosen a "theme developed from the melodic resources of the hymn tunes of the church life of early American society." The work is well-knit, but with a tendency toward monotony in feeling and color. There is not the loftiness of conception that one expects, although to many the subject itself might lack inspiration. The composer was present and bowed his thanks from the stage.

Robert Russell Bennett's Symphony, entitled *Abraham Lincoln*, left the audience in a somewhat bewildered state of mind. The character of his subject being controversial, the composer's treatment is likewise open to discussion. But the subheads—His (Lincoln's) Simplicity and His Sadness, His Affection and His Faith, His Humor and His Weakness, His Greatness and His Sacrifice—have been well chosen; and while Mr. Bennett might have been more eloquent and profound in his expression, he has created a work that deserves to be heard again.

Gives All-Wagner List

Dr. Rodzinski chose an all-Wagner program for the Sunday preceding the regular pair of symphonic concerts. In addition to other excerpts from the operas, there was the Second Scene from the First Act of *Lohengrin*, with the solos sung by Blythe Taylor Burns, Clemence Gifford and William Matchen. It was an inspiring program and attracted a large audience.

Josef Hofmann has paid his first visit in two years, playing under the Behymer management. His program included works by Bach-d'Albert, Handel-Brahms, Chopin, Debussy, Liadoff and Strauss-Godowsky.

Mr. Behymer also brought Nelson Eddy, baritone, for his first hearing

in Los Angeles. The handsome singer made a good impression. There were German lieder, Russian songs, arias in French and Italian and a brace of songs in English on his program. Mr. Eddy's accompanist, Theodore Paxson, did excellent work, both as accompanist and as soloist.

Jascha Gegna, head of the violin department of the Institute of Musical Education, gave a recital in the school auditorium recently, assisted by his daughter, Jeannette, soprano. The chief work was Cadman's new Sonata, which Mr. Gegna played with Mrs. Hennion Robinson at the piano.

Compositions by Mary Carr Moore made up the program given at the Olga Steeb Piano School recently. Mrs. Moore was assisted by Harold Smith, pianist, and Evelyn Dystel, violinist.

The Western Concert Artists' League presented four artists in the Biltmore on Feb. 27. Marguerite Bitter, pianist, Mary Booth, contralto, and Orlene Burrow, violinist, took part in music by Chopin, Bach, Cox, Liszt, Donizetti, Beethoven, Rimsky-Korsakoff, Debussy and de Falla.

HAL D. CRAIN

IN TOLEDO'S MUSEUM

Detroit Symphony Gives Second Program in Spring Series

TOLEDO, March 5.—Ossip Gabrilowitsch combined inspiration with discipline in his reading of the Prelude to *Die Meistersinger*, with which the Detroit Symphony Orchestra began the second concert of the spring series in the Toledo Museum of Art on Feb. 28. Franck's *Symphony*, which followed, was a salient foil.

After the intermission Mr. Gabrilowitsch returned to the stage in the role of pianist, handing the baton to Victor Kolar for a magnificent performance of Rachmaninoff's Concerto in C Minor. The audience recalled Mr. Gabrilowitsch seven times before he responded with Chopin's Raindrop Prelude.

H. M. C.

Buchhalter Musical Forum Gives Ensemble Program

CHICAGO, March 5.—The Buchhalter Musical Forum presented a program of ensemble music by members of the Chicago Civic Orchestra, under the direction of Peter Zukovsky, in the Fine Arts Building on Feb. 24. Listed were Beethoven's Sextet in E Flat, for woodwinds, Op. 71; the Scherzo from Tchaikovsky's String Quartet, Op. 30; Beethoven's Septet in E Flat, Op. 20; and Prokofieff's Overture on Jewish Themes. Participating were Joseph Kovacs, Abraham Swerdlow, Norbert Mueller, George Henry, Ralph Hancock, Clara Friend, Peter Zukovsky, Harold Freeman, Ralph Lichtenstein, Marjorie DeLamar, Charles Misare, and William Verschoor, Jr. A. G.

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L'AMORE IS GIVEN FOR PHILADELPHIANS

Tristan Brings Local Debut of Leider—Paderewski Is Chief Recitalist

PHILADELPHIA, March 5.—The Metropolitan Opera's revival production of *L'Amore dei Tre Re* on Feb. 21 was superb. *Lucrezia Bori*'s fragile and poignant *Fiora* was memorable; there were good impersonations of *Avito* and *Manfredo* by *Giovanni Martinelli* and *Armando Borgioli* respectively, and *Tullio Serafin* gave an exceptional reading of the score. But the chief surprise of the performance was the notable *Archibaldo* of *Tancredi Pasero*.

The Metropolitan's annual *Tristan und Isolde* on Feb. 27 brought the long anticipated local debut of *Frida Leider* as the Irish princess—a very moving interpretation. *Lauritz Melchoir* made his one appearance of the Philadelphia season as *Tristan*. *Doris Doe*, *Friedrich Schorr* and *Siegfried Tappolet* were the other excellent principals. *Karl Riedel* read the score symphonically, in his only important conducting in this city.

Paderewski, the grand seigneur of the piano, played an all-Chopin program on Feb. 20 before an audience which rose *en masse* on his first entrance and applauded every item with great acclaim.

Elizabeth Hippel was heard in an exceptional piano recital in the Academy Foyer on March 2 and was deservedly well received. Her program paid tribute to the classics in a rippling performance of Mozart's Sonata in G, and in Liszt's transcription of the Bach Organ Fantasia and Fugue in G Minor. Incorporated also were works by Brahms and Arensky. *Miss Hippel* was happiest in the Mozart, in Liszt's St. Francis Walking on the Waves and in six difficult and ingratiating pieces by *Alberto Jonás*, her preceptor and sponsor, heard for the first time in Philadelphia. *Mr. Jonás*'s compositions are adroit in mood, and *Miss Hippel* conveyed the various contrasts admirably.

Indian Songs Featured

In the Shadow of the Tepee, a presentation of aboriginally inspired music, was the feature of the Feb. 21 meeting of the Philadelphia Music Club in the Bellevue ballroom, staged in effective environment by *Dorothy Royale King*. A war dance and a love dance were imaginatively done by *Douglas Coudy*, ballet master of the club and solo dancer of the Philadelphia Grand Opera Company, and *Rosalind Betz*.

The Land of the Sky-Blue Water by *Cadman*, *Lieurance's By the Waters of Minnetonka* and *Friml's Indian Love Call*, as well as less familiar songs, were excellently sung by *Charlotte Bentley*, *Manila Ressler*, *Jennie Canuso*, *Robert Carnwarth, Jr.*, *Sherwood Angelson* and *Ralph Wieder*. *Grace Ackroyd Rowe* and *Virginia Snyder* were the accompanists. Preliminary to the wigwam music was a group of songs by *Elizabeth Wynkoop*, with *Fannie Paul Malpass* at the piano.

Elizabeth Clay Spencer was heard in a soprano recital on Feb. 24 in the Ethical Culture Auditorium, her program ranging through the classic and modern lists and being given with substantial musicianship and pleasing effect. Her voice is notable for its range and purity, and her handling of it proved excellent on the whole. Her accompanist was *Elsie G. Maust*.

W. R. MURPHY



John Charles Thomas, the Baron Scarpia in Performances of *Tosca* Given in Chicago

TOSCA IN CHICAGO IS WELL RECEIVED

Jeritza and Thomas Applauded in Production Under Baton of Van Grove

CHICAGO, March 5.—Capacity audiences greeted two performances of *Tosca*, presented at the Auditorium on Feb. 22 and 24 under the management of *Grace Denton* as a fiftieth anniversary benefit sponsored by the Woman's Board of the Presbyterian Hospital. The cast contained the glamorous names of *Maria Jeritza*, making her first operatic appearance in this city, and *John Charles Thomas*, who had not been heard here previously as Scarpia. The tenor was a newcomer, *Mario Duca*. *Isaac Van Grove* conducted.

Naturally, the first performance lacked some of the smoothness of a routined ensemble, but nevertheless held much of interest. *Mme. Jeritza* was skillful in projecting her highly individual conception of the title role, and pitched her singing to an equal measure of excitement. Her success with the public was unequivocal.

Baritone Is Cordially Welcomed

The role of Scarpia did not provide *Mr. Thomas* with those moments of purely lyrical song in which he excels, yet despite this handicap his account of the part, conceived with admirable suavity and restraint, registered effectively. A great favorite with the Chicago public, *Mr. Thomas* was welcomed with the utmost cordiality.

Mr. Duca possesses a voice of operatic brilliance, though somewhat lacking in warmth. *Vittorio Trevisan's* Sacristan remained a masterpiece of portraiture. Others in the cast were *G. Mantovani*, *Giuseppe Cavadore*, *Max Toft* and *Helene Jane*. The chorus of the former Civic Opera acquitted itself with glory.

Mr. Van Grove displayed genuine mastery in his conducting, and deserves especial credit for holding together a production which can have been none too exhaustively rehearsed. The stage management of *Bernard Cantor* introduced several innovations, some good, some otherwise. Through some contremps, the balcony of Scarpia's chamber was placed in the centre, so that *Tosca* was forced to make her exit at the close of the second act to the balcony from which she must have had to call for a ladder to further her escape!

ALBERT GOLDBERG

CHICAGO PROGRAMS HAVE VARIED TONE

Choral and Other Ensembles and Recitalists Heard by Large Audiences

CHICAGO, March 5.—The Apollo Musical Club gave a concert under *Edgar Nelson* in Orchestra Hall on Feb. 21, presenting *William Lester's* cantata, *The Bird Woman*, as the principal work on the program. Shorter choruses by *Saint-Saëns* and *Georg Schumann*, and two excerpts from *Verdi's Requiem* were also listed. The soloists were *Margaret Lester*, soprano; *Eulah Connor Hackenger*, contralto; *Leslie Arnold*, baritone.

Vladimir Horowitz was heard in a magnificently played piano program in Orchestra Hall on Feb. 19. Important compositions listed were the Bach-Busoni Toccata in C, *Beethoven's* Sonata, Op. 101, *Schumann's* Arabesque and Toccata, *Liszt's* Funerailles, *Chopin*, *Ravel* and *Poulenc* pieces, and the *Saint-Saëns-Liszt* Danse Macabre.

Rudolph Ganz and *Mollie Margolies* appeared in a recital of two-piano music before a large audience at the International House of the University of Chicago on Jan. 23. *Mr. Ganz* and *Miss Margolies* played with delightful unanimity, the most deft control of nuance, and a constantly fascinating play of color and tonal contrast. The audience was enthusiastic and insisted on encores and repetitions. The program listed transcriptions of *Bach* and *Schubert*, works by *Harold Bauer*, *Ravel's Mother Goose Suite*, *Debussy's* *Lindaraja*, and *Pattison's* transcription of the Coronation Scene from *Boris*.

PORTLAND ARTISTS HEARD

Junior Symphony Gives Second Concert—Rachmaninoff Plays

PORLTAND, ORE., March 5.—The Portland Junior Symphony, led by *Jacques Gershkovich*, appeared in one of the most commendable programs in its history, on Feb. 18. *Samuel K. Fisher Jr.*, played the *Mozart Bassoon Concerto* and *Geraldine Peterson*, assistant concertmaster, was heard in the *Paganini Concerto*. Orchestral works were the *Overture to The Barber of Seville*, *Sibelius's Valse Triste*, *Praeludium* by *Järnefelt* and *Glazounoff's Raymonda*.

Sergei Rachmaninoff was presented by *Steers-Coman* at the Auditorium on Feb. 20. Nearly half again as many works as were on the printed program left the audience asking for still more.

George Hopkins, head of the piano department at the University of Oregon, gave a recital of dance music at the Neighbors of Woodcraft Hall, on Feb. 25 under the direction of *Eleanor Allen*. A *Bach* suite and other earlier classics were followed by French, Spanish, English and American compositions.

J. J. Parker, of the Fox-Parker Theatre, is presenting an orchestra composed of thirty-five members of the Portland Symphony, in Sunday afternoon programs at the theatre. *Edouard Hurlimann*, concertmaster of the symphony, is the conductor. *Dorothea Nash* is giving a series of lecture-recitals at the home of *Mrs. Elliott Corbett*.

J. F.

JOHANNESBURG.—*John Connell*, city organist, addressing the South African Music Teachers' Conference, prophesied that mechanized music would be followed by a reaction to music-making on the part of the people themselves.

Godounoff—a very picturesque item.

The George Dasch Ensemble Players gave concerts at the Art Institute on Feb. 19, Feb. 26 and March 5. At the last concert the major portion of the program was given to compositions of *Eleanor Everest Freer*. These included a group for instrumental quintet, and two groups of choral items sung by the Chicago Singers under the direction of *Rudolf Haas*. Taking part in earlier programs were *Hilda Eisenberg*, soprano, and the Chicago Treble Clef Quartet.

Ruth Page and *Harald Kreutzberg*, dancers, appeared in an attractive program of new dances, including both solos and duets, at the Studebaker Theatre on Feb. 25. The event, under the management of a newcomer in the Chicago field, *Rupert Brzica*, was witnessed by a capacity audience.

The eighth annual competition festival of Senior High School choral groups was held in Orchestra hall recently. The judges were *D. A. Clippinger*, *Edgar Nelson* and *Dr. Albert Noeltz*.

Olin Downes, music critic of the *New York Times*, was heard in an interesting lecture on contemporary Soviet music by a large audience at the Arts Club recently. *Mr. Downes* was the guest of honor at a reception following the lecture.

Cora Alvera Quinn gave a debut song recital at Kimball Hall on Feb. 26. *Jacob Goldsmith*, pianist, was the assisting artist.

The Carleton Symphony Band, under *James Robert Gillette*, recently gave a concert in Orchestra Hall.

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STOESSEL HEARD IN WORCESTER EVENTS

Plays in His Quartet and Gives Annual Recital—Sister Accompanies

WORCESTER, March 5.—The Albert Stoessel String Quartet of New York drew a large audience to the Art Museum on Feb. 26 for the third in a series of free concerts arranged by the museum trustees. The principal works were Beethoven's Quartet, Op. 18, No. 2, and the Haydn Quartet, Op. 76, No. 2. For lighter fare, there was Pochon's arrangement of *Drink to Me Only with Thine Eyes* and Grainger's *Molly on the Shore*. The ensemble is one of the most capable ever heard in the museum. It includes Albert Stoessel, Harry Glickman, Charles Lichter, and Harry Fuchs.

The traditional annual violin recital given by Albert Stoessel for his friends in the Worcester Music Festival occurred on Feb. 27, taking the form of a delightful joint recital in which Mr. Stoessel shared honors with his sister, Edna Stoessel, pianist. The affair was shifted from Horticultural Hall to the much larger Mechanics Hall, which was comfortably filled though admission was by non-transferable invitation only. The program included Beethoven's Kreutzer Sonata, a group of shorter compositions by Saint-Saëns and Sarasate, and Mr. Stoessel's own admirable Sonata in G. His Humoresque was also called for as an encore. The warmly vital quality of his playing, coupled with his unfailing musicianship, kept his hearers at concert pitch throughout the evening. Miss Stoessel, who co-operated skillfully, was applauded vigorously when she played pieces of Chopin and Dohnanyi, Debussy's *Engulfed Cathedral*, and Grainger's version of the *Londonderry Air* as an encore. The event was sponsored as always by the Worcester County Musical Association.

Benefit Programs Attract

Several benefit programs have displayed local talent to excellent advantage. The Kiwanis Glee Club, Elliott A. Santon, director, appeared at Mechanics Hall on Feb. 23 with Yvonne Desrosiers, soprano, assisting, in a program for the benefit of the club's scoliosis clinic at Memorial Hospital.

The Worcester Swedish Ministerial Association sponsored a concert in Epworth Methodist Church on March 1, for the benefit of the Swedish Sanitarium at Denver, Colorado. Music was contributed by the Luther Male

Chorus, Verner W. Nelson, director; Jenny Lind Women's Chorus, Arvid C. Anderson, director; the Sunderland Road Chapel Orchestra, Ruth Forsman, director; and by these entertainers: Mrs. Hulda Werme-Hartz, Mrs. Mabel Anderson-Pearson, and Clarence W. Helsing. The Mendelssohn Singers, a male chorus directed by Arvid C. Anderson, gave a concert on March 3 in the Salem Square Congregational Church for the benefit of a local mission. The assisting artist was Florence Jaffe, violinist, of New Britain, Conn.

JOHN F. KYES

CINCINNATI SYMPHONY HEARD IN LOUISVILLE

Kentucky City Also Welcomes Menuhin—Club Gives Interesting List—Samples in Recital

LOUISVILLE, March 5.—The Cincinnati Symphony under Vladimir Bakaleinikoff, associate conductor, gave two concerts in the Memorial Auditorium on Feb. 17, under the auspices of the Symphony Concert Society. The afternoon program included the Overture to *Ruslan and Ludmilla*, the Allegretto from Brahms's Second Symphony, a Grieg Norwegian Dance, excerpts from Goossens's *Kaleidoscope Suite* and pieces by Rimsky-Korsakoff and Mendelssohn.

At night, Mr. Bakaleinikoff presented Berlioz's Roman Carnival Overture, the Bach Suite in G, orchestrated by Mr. Goossens, Mendelssohn's Scotch Symphony and several Wagner excerpts.

Yehudi Menuhin gave a recital in the Memorial Auditorium on Feb. 20 in the Artists Series of J. Hermann Thuman. He played a taxing program and the enthusiasm of the audience, one of the largest of the season, was boundless. Artur Balsam accompanied.

The Wednesday Morning Musical Club program on Feb. 15 included songs by Mrs. Guy Willis, contralto, with Frederick Cowles at the piano; Debussy Preludes, played by Harry William Myers, pianist; and the d'Indy choral poem, *Ste. Marie Madeline*, conducted by Mr. Cowles, with Mildred Morrow as soloist, Mr. Myers at the organ, and Florence Almstedt at the piano.

On the afternoon of Feb. 15 a joint recital was given in the Woman's Club by Fanny Cole Sample and John Dwight Sample. Arias from Pagliacci and La Wally and songs were sung by Mrs. Sample; Mr. Sample was

heard in arias from *La Juive*, *Comus* and *Otello* and several songs. The last encore was the duet from *Madama Butterfly*. Jacques Jelas accompanied.

K. W. D.

Gladys Heathcock Heard in Piano Concerto with Boston Symphony Forces



Gladys Heathcock Plays Liszt Work under the Baton of Serge Koussevitzky

BOSTON, March 5.—Gladys Heathcock, who in 1932 won the Mason and Hamlin prize at the New England Conservatory of Music, was heard as piano soloist with the Boston Symphony Orchestra at its concert in Sanders Theatre, Cambridge, on Feb. 23, playing Liszt's Concerto in E Flat under the baton of Serge Koussevitzky.

Miss Heathcock, who is nineteen years old, was born in Lowell, Mass., where she early made a local reputation as a pianist. During her high school course she became a pupil of Louis Cornell of the New England Conservatory faculty. She was graduated in June last from the conservatory, playing at the commencement concert. She is still registered as a pupil of the collegiate department, from which she will receive her bachelor of music degree in 1934.

BLOCH'S MUSIC IS HEARD IN TWO CONCERTS IN ROME

Composer Conducts Orchestral Event, With Barjansky as Soloist—Chamber Works Applauded

ROME, March 1.—Two recent concerts have brought the music of Ernest Bloch before our public, and have proved highly successful for the composer. The first, given at the Augusteo on Jan. 22, was an orchestral event, conducted by the composer, with Alexandre Barjansky, cellist, participating. Mr. Barjansky played Schelemo, which was dedicated to him, and won an ovation.

Mr. Bloch was loudly applauded by an appreciative audience for his conducting of the symphonic poems, *Winter-Spring* and *Helvetia*, and the Three Jewish Poems. The music found great favor in the minds of listeners and the press.

The second concert, at the Hall of the St. Cecilia Academy on Jan. 27, featured Mr. Bloch's chamber music. The program included three nocturnes for piano trio, the piano pieces, five Sketches in Sepia and three Poems of the Sea, played by the composer, the piano quintet and four Episodes for chamber orchestra.

BUFFALO ENJOYS VARIED CALENDAR

Noted Soloists Heard—Symphony "Pop" Series Has to Be Extended

BUFFALO, March 5.—For the second evening artist recital on Jan. 25 under the auspices of the Chromatic Club, Ernest Hutcheson gave so beautiful an exposition of the art of pianism that the approval of the large audience mounted to an ovation. After the concert a reception was given for him at the Statler Hotel by R. Leon Trick, a prominent Buffalo pianist.

An excellent concert was given in Elmwood Music Hall by the United German Singers on Feb. 6, a union of several local male choruses, under the direction of Dr. Carl Noehren.

The Philharmonic Concerts Series presented on Feb. 13 at the Buffalo Consistory Yehudi Menuhin, who held his audience enthralled by the spell of his genius.

A Mozart program marked the February concert of the Sunday Evening Ensemble. In a private home a small stage with suitable settings and costumes provided the background for a performance of Mozart's little opera, *Bastien et Bastienne*, in which the three roles were taken by Joseph Phillips, Kenneth Hines and Helen Minchen. A string quartet accompanied under the direction of Robert Hufstader. The playing of a Mozart concerto by Anna Kowalski, pianist, prefaced the opera.

Second "Pop" Series Begun

Such success has attended the first series of Sunday night "Pop" concerts by the Buffalo Civic Orchestra, John Ingram, conductor, that a second series of ten concerts has just started. Elmwood Music Hall, with the informal setting and atmosphere of a German beer garden, is packed to capacity at each concert, and everyone rejoices at the financial gain for the long unemployed orchestra players.

MARY M. HOWARD

Lhevinne and Ivantzoff Appear with Westchester Philharmonic

WHITE PLAINS, N. Y., March 1.—Josef Lhevinne, pianist, and Ivan Ivantzoff, tenor, were soloists at the third concert of the season given by the Westchester Philharmonic Orchestra under the baton of Jaffrey Harris. The concert was heard in the County Centre on Feb. 12.

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NOTABLE PROGRAMS ARE LED BY KINDLER

Levitzki and Elman Appear as Soloists with Washington Symphony

WASHINGTON, March 5.—The National Symphony Orchestra, which Dr. Hans Kindler is conducting in brilliant and largely attended concerts, has given three important programs. On Feb. 19 the list contained Wagner's Siegfried Idyl, Schubert's Rosamunde Overture and Strauss's Artists' Life Waltzes, the last-named being followed by a frenzy of applause. Mischa Levitzki was soloist in a Saint-Saëns Concerto for piano, a highlight of the afternoon. The audience called him back again and again until he gave Liszt's Sixth Rhapsody as an encore.

Glinka's Russian and Ludmilla Overture opened the program on March 2 and had one of the most brilliant performances Dr. Kindler has given. His reading of this work was fiery, but precise; and the orchestra played with beautiful tone. Mischa Elman's interpretation of the solo part in Brahms's Concerto for violin was received with enthusiasm; and the orchestra's share in the presentation was excellent. The Dream Pantomime from Hänsel and Gretel and the Bacchanale from Samson et Dalila completed the list.

Another concert for young people was played Feb. 18, when a large audience of children heard Dr. Kindler discourse on color and imagination in music and play part of Schubert's Fifth Symphony, Grieg's In the Hall of the Mountain King and Rimsky-Korsakoff's Capriccio Espagnol.

Philadelphia Series Concluded

The Philadelphia Orchestra gave its final concert of the season on Feb. 28 with Issay Dobrowen conducting. He chose another Tchaikovsky symphony, the Fourth; and rounded out the program with Don Juan by Strauss, a Suite for strings by Corelli and Liadoff's Le Lac Enchanté and Kikimora.

Olga D'Allaz sang Balkan and Slavic folk songs in costume at a luncheon given in the Mayflower Hotel on March 3 by Emily Newell Blair and Lavinia Engel in honor of Mary Dewson, who was in charge of women's activities in the Roosevelt campaign. The guests were enthusiastic. Mme. D'Allaz also sang at the inaugural ball, accompanied by the Indian Reservation Band.

Dagmara Renina, soprano, known socially as the Princess Troubetskoi, gave a recital in Continental Hall on Feb. 24. She sang Italian, Russian and French songs, and was particularly at home in such works as Rachmaninoff's Lilacs, Moussorgsky's Hopak and Faure's Après un Rêve.

Two of the series of ten concerts

arranged by the Ten O'Clock Club for the benefit of needy musicians have been given before enthusiastic audiences. Sylvia Meyer, harpist, and Florence Yocom, soprano, were heard at the first on Feb. 14. At the second, the artists were Robert Freund, baritone; the Washington String Quartet, and Emerson Meyers, pianist.

RUTH HOWELL

Chicago Concerts

(Continued from page 3)

acknowledge the tributes of the public."

Incidentally, Mr. DeLamarter's program note, stating his position on modern styles of composition, is one of the most engaging and most thoughtful affirmations of its kind that we have ever encountered. It deserves wide circulation.

Mr. Milstein's virtuosity was reported to have been of the most glittering sort, and a wildly enthusiastic public insisted on encores, played unaccompanied.

Mr. Milstein had made an earlier appearance at the Tuesday concert of Feb. 14, at which Mr. DeLamarter also conducted. The program:

Introduction and Allegro, for String Orchestra, Op. 47.....Elgar
Oriental Suite, Beni Mora, Op. 29, No. 1.....Holst
A Set of Four.....Sowerby
Concerto in D, Op. 35.....Tchaikovsky
Mr. Milstein

Mr. Milstein's success with the Tchaikovsky concerto was genuinely sensational. Reviewers outdid themselves in heaping superlatives upon the young artist, and the audience demanded three encores, the orchestra remaining in its place while the artist added extras.

Frederick Stock Returns

Mr. Stock returned from his vacation in Arizona to conduct the concerts of Feb. 23 and 24, with Walter Giesecking as piano soloist. The program:

In the Faery Hills.....Bax
A London Symphony....Vaughan Williams
Concerto in D Minor.....Brahms
Mr. Giesecking

Mr. Stock's reappearance was the signal for a prolonged demonstration on the part of the audience. He was in a vigorous mood and the pains he took with Vaughan Williams's London Symphony resulted in a finely modeled, superbly colored interpretation. While some of this music may have come to seem a bit trite, its pictorial qualities and fundamental honesty of feeling and workmanship, stood forth distinctively in this fine performance. The preceding Bax work, though played with equal care, seemed weak and ineffectual, not at all the equal of November Woods.

While one would not primarily describe Walter Giesecking as an ideal Brahms interpreter, yet his account of the concerto, hampered though he was by illness, had moments of rare beauty. The powerful, rhythmic episodes of the piece were set forth with a vigor and justice which added new stature to Mr. Giesecking's attainments.

The Tuesday concert of Feb. 28, conducted by Mr. Stock, consisted of repetitions from programs performed earlier in the season: Dvorak's Othello Overture, the London Symphony, Strauss's Don Juan, Powell's Natchez-on-the-Hill and Ravel's La Valse.

Civic Orchestra Plays

The Civic Orchestra of Chicago gave its second concert of the season at Orchestra Hall on Feb. 26, under the direction of Eric DeLamarter. The or-

Boston Hears Huge Choral Festival

(Continued from page 3)

chanics of the affair with the utmost efficiency.

Although music from various schools, periods, and national groups was represented, compositions by American composers held prominent place. Dr. Williamson was expert in his handling of the numerous Combined Protestant group, particularly in the interestingly-rhythmed madrigal, Spring Returns, and the heroic Montezuma Comes! by Loomis. The singing of the Catholic Choirs, led by Father Finn, was especially effective in the fifteenth century Alla Trinità. Henry Gideon and S. Braslavsky conducted the well-trained Synagogue Choirs.

Other American works sung included Clokey's Flower of Dreams, by the Choral Club of the Professional Women's Club; an arrangement by William Arms Fisher of a Russian hymn, by the Park Street Church Choral Society; McCollin's The Night O' Spring and Bloch's anthem from the symphony, America, by the Sevitzky Vocal Ensemble; and Daniel Protheroe's The Pilot, by the N. E. Federation of Men's Glee Clubs.

There were many excerpts from Brahms choral works, and for the rest, the programs covered a wide range of choral literature, from Pergolesi to Sullivan.

Many Choruses Participate

The list of choral groups and conductors taking part is as follows:

Winchester Choral Society, J. Albert Wilson; Belmont Women's Club Chorus, Henry Gideon; Bradford Choral Society, Horace N. Killam; The Studio Singers, Arthur Wilson; Choral Society of Massachusetts Federation of Women's Clubs, George S. Dunham; The Choral Club of the Professional Women's Club, Amy Young Burns;



Mrs. William Arms Fisher, Founder and President of the American Choral and Festival Alliance

Park Street Church Choral Society, Hopedale Choral Society and Glee Club, Amy Young Burns; North Shore Festival Chorus, Arthur B. Keene; Frederick Lamb Choristers, Frederick Lamb; German Lutheran Chorus of Greater Boston, Erdine Tredennick Oedel; Hubbard Chorus, Vincent V. Hubbard; Wollaston Glee Club, Donald Tower Gammon; Sevitzky Vocal Ensemble, Fabien Sevitzky; Combined Catholic Choirs, the Very Rev. William J. Finn; New England Federation of Men's Glee Clubs, Arthur H. Turner (guest conductor); Combined Synagogue Choirs, Henry Gideon; Jewish Choral Society, S. Braslavsky; Combined Protestant Choirs, Dr. John Finley Williamson; Combined Women's Choruses, William Ellis Weston.

NELSON MOREAU JANSKY

chestra, composed of student symphony players, gave an excellent, entirely professional account of a difficult and untried program. Of the three novelties listed, the Concertino for flute and small orchestra, by David Van Vactor, achieved immediate success. Mr. Van Vactor is a member of the flute section of the Chicago Symphony and a young composer of great promise. He writes in the contemporary dissonant manner, yet with genuine expressiveness and clever rhythmical command. The work was played by Caroline Solfronk, first flutist of the Civic Orchestra, an unusually gifted

young artist, to whom a large share of the success of the work is due. Another novelty was a sonorous, beautifully orchestrated tone poem, The Song of the Falcon, by Gregor Fitelberg, conductor of the Warsaw Philharmonic. First performance was also given to Frederick Stock's effective transcription of Debussy's Engulfed Cathedral. Other compositions played were Chabrier's Bourrée Fantasque, Duparc's Lenore, two movements of the Lalo 'cello concerto, played by the orchestra's talented first 'cellist, Harry Sturm, and two Slavonic Dances by Dvorak.

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Elinor Remick Warren's Piano, a setting of one of D. H. Lawrence's moving and little known poems, is a rarely beautiful art-song, by far the best that we have seen from her pen. Dedicated to Lawrence Tibbett, it was introduced by him at his New York recital last October. High and low (or medium) keys are issued in a most attractively title-paged edition.

Alice Barnett, one of our finest song composers, distinguishes herself with two songs, both for medium voice, Nirvana and The Time of Roses. This gifted woman, whose music we have praised again and again over the years, shows new harmonic development in Nirvana, advanced, but still sane. She has set a John Hall Wheelock poem and gotten all there is in it into her music. The Time of Roses, Thomas Hood's familiar It was Not in the Winter, is simpler but equally poignant.

Another song of interest is Philippe Le Bel by Wells Hively for medium voice. Just what the poem means more than one singer will have difficulty in ascertaining, but the music has great charm and will probably save the situation.

For the piano, young Morton Gould has a clever Marionette in Motley, subtitled a "dance novelty." That's what it is: some Gould, a touch of Gershwin and a remembrance of Felix Arndt's Nola. His Three Conservative Sketches comprise one called Russian, one English and a third, Satirical Dance. These are piano pieces requiring technical skill of a high order. They are not so conservative as their title suggests. The important thing about Mr. Gould is his freedom of harmonic thought and rhythmic intensity. His gift is an unmistakable one.

Works of Ibert, Martinu and Jongen Come From France

From France we have a delightful Aria (Paris: Alphonse Leduc) for piano, violin and violoncello by Jacques Ibert, dedicated to the famous Cortot, Thibaud, Casals Trio. There are not many shorter pieces in the literature, original for trio, that can compare with it. Bohuslav Martinu is represented by his suite for orchestra, La Revue de Cuisine, in its piano reduction. We find it routine material in a certain mannered modern idiom, which long ago ceased to engage our attention. The movements are a Prologue, a Tango (what a tango!) a Charleston (really?) and a Finale.

The Belgian, Joseph Jongen, has a fine Sonata Eroica for organ that is worthy of any serious organist's attention and time. The entire work is built on a motto theme, superbly varied in treatment from its opening recitative announcement.

Posthumous Works of Roland Farley Issued

The New Music Press, New York, issues some posthumous works by the late Roland Farley, whose untimely death last spring was lamented by the many lovers of his songs throughout the country.

First we have A Broken Song, a simple but affecting setting of Moira O'Neill's lovely poem, in which Mr. Farley has



Roland Farley, Several of Whose Posthumous Works Have Been Recently Published

sounded a folk note successfully. There is a real Keltic feeling here, in the treatment of the Oh! refrain at the end of the stanzas, as well as in the melody itself.

There is, too, A Song Cycle, settings of five Chinese poems by gentlemen such as Li Hung Chang, Thou-Fou, Li-Tai-Té et al. The titles are The Shoreless Sea, On the River Tchou, Intoxication of Love, A Young Poet Dreams of his Beloved and The Sapphire. Some of Mr. Farley's best work is in this cycle, which is a very faithful setting of his texts, harmonically as well as melodically interesting. It is for high or medium voice, as is A Broken Song.

For chorus of male voices and piano there is an attractive setting of Shelley's Indian Serenade, which should be welcomed on club programs.

From the Left Wing

The Left Wing, Henry Cowell's brand, has a number of extraordinary (!) pieces all issued by Mr. Cowell's New Music Edition. There is Mr. Cowell's own Reel for orchestra, which we find very good, indeed, and not at all like Mr. Cowell's other music. Perhaps that is why we like it so well?

There is a Fugue for eight percussion instruments by William Russell, that will probably receive the laurel wreath this year offered by Mr. Cowell's Left Wing for unusual combinations. How precious, indeed, to compose a work for triangle, cymbals, snare drum, xylophone, piano, bells, tympani and bass drum! We pause...

Wallingford Riegger's Dichotomy, on the other hand, is a score worth going into if one has time. Despite its being just as audacious as any of the less well equipped

gentlemen's productions, here is mastery. It is for chamber orchestra, flute, oboe, clarinet, bassoon, horn, two trumpets, tympani, drum, xylophone, piano, and strings. If there is any place for works in this idiom, this work deserves it. Mr. Riegger's sincerity can not be questioned. And he knows how to write.

The January issue of the magazine *New Music* is devoted to Carlos Chavez's Sonata for Piano. Mr. Chavez is said to be the leading Mexican composer of our day. Alas, poor Mexico! A.

— Briefe Mention —

Part Songs

For Three Part Women's Voices with Piano Accompaniment

Lauterbach, In Yonder Shady Valley, Rose-Tree and Elder Sweet, Must I Go? Must I Go?, Maiden, Oh, Come, Come Come!, The Loreley. Six German folk songs arranged superbly by the contemporary German composer Hermann Reutter. The treatment of the tunes is unconventional in the extreme, but always governed by real musicianly feeling. The accompaniments are very difficult. Material for choral societies of high ideals. (Schirmer.)

Part Song Collections

Distinctive Men's Quartets for Radio and Concert Use. A book, issued in octavo format, containing many favorites in easy arrangements by Rob Roy Peery. Among them are Home on the Range, Schubert's By the Sea, several Negro spirituals, Brahms's Lullaby, John Barnes Wells's I Dunno and songs by Cooke, Felton, Westendorf and others. (Presser.)

Songs

Wild Bird, Je me demande. By Alfred M. Greenfield. For medium voice. Excellent written music by a composer who knows more about composition than he does about writing songs. (Ricordi.)

Bionda Signora (Fair Lady) by V. de Crescenzo. A real Italian ballad in this composer's familiar style. Lover o' Mine by Cecil Cowles. One of those songs with an arpeggio accompaniment, which Reginaldo Hahn is responsible for ever since his Si mes vers. (Ricordi.)

For Piano and Orchestra

Concertino by Arthur de Greef. A charming work in small frame, containing much that is pleasing, written with good taste and a certain amount of fancy. Distinctly a minor work, but far better esthetically than many of a more pretentious nature. The edition at hand has the orchestral part reduced for second piano. (Chester.)

Choral Works

The Exodus is a "sacred poem" for chorus of mixed voices, solo voices and orchestra, by Bernard Rogers, the text adapted from the second Book of Moses by Charles Rodda. A very original work in Mr. Rogers's modern style, requiring an advanced technique to perform it. Dedicated to Randall Thompson. (Birchard.)

For Violin with Piano Accompaniment

Appassionata by Walter Helfer. An extended movement in modern idiom, issued under the auspices of the Music Department of the American Academy in Rome. (Universal.)

For the Piano

Skizzen (Sketches) by Arthur Willner, Op. 60. Nine brief pieces in modern style, written skillfully. Not too inspired. (Universal.)

For the Organ

Passacaglia in C Minor. By Otto Busch. First-rate organ music, though all passacaglias, especially those in this key, always call to mind a certain passacaglia that can hardly ever be surpassed. (Universal.)

RECENT DISCS

Menuhin Plays Elgar Concerto with Composer Conducting

Elgar lovers will revel in the superb recording made by Yehudi Menuhin of the great English composer's Concerto for Violin in B Minor, issued in a Victor album of six discs, with the London Symphony Orchestra under the composer's own baton.

This noble work, introduced here so brilliantly some years ago by Albert Spalding, shortly after Kreisler gave the premiere in England, has been neglected by concert violinists in the intervening years. What a pity! For it is the most complete new violin concerto of our day, complete in its treatment of the solo instrument by a master musician who knows its technique from alpha to omega, as also in the superb symphonic part given the orchestra. Young Menuhin plays it gloriously in this recording and the orchestra does its share correspondingly well. The violinist's tone is rich, appealing and pure and his management of the stupendous technical *tours de force* a triumph, celebrated by him in a manner with which few of his colleagues of our day could compete.

Perhaps we are soon to hear this concerto in our concert halls from Menuhin? Let us hope so. It would be a rare treat, indeed, and we think a vindication of the composition, which, when heard here many years ago, was not received with acclaim, despite Mr. Spalding's magnificent performances of it with the Chicago Orchestra under Frederick Stock. A.

Siegfried Third Act Superbly Given

A truly splendid recording of the end of the third act of Siegfried has been put out by Victor in its Musical Masterpiece series. There are four double discs, three and one side of which are concerned with the third act and the odd side with the prelude to Act I. The singers are Florence Easton and Lauritz Melchior, the orchestra that of Covent Garden and the conductor, Robert Heger.

The set begins with the mighty chords at the awakening of Brünnhilde and goes on to the end of the opera. Mme. Easton's voice comes out superbly and her perfect diction makes every phrase understandable. Mr. Melchior sings the music beautifully and the orchestra plays well though there are some unaccountable variations in tempi. The set is an achievement.

New Caruso Re-Issues

Celeste Aida and Nadir's aria from Bizet's Pearl Fishers sung by Caruso have been re-issued by Victor with fuller orchestral accompaniment. They are good but not perfect. In the reprise of the first theme of the Verdi aria the synchronization is not exact, and the singer adds a phrase at the end of the Bizet which is not an improvement. But, when all's said and done, Caruso is Caruso and no one else!

The great tenor's voice is again heard on a double ten-inch record in La Donna è Mobile and O, Sole Mio. Both are excellent.

Weingartner Leads Beethoven's Fifth

Felix Weingartner conducts an undesigned symphony orchestra through the Fifth Symphony of Beethoven with a clarity and a finesse that will delight the hearts of lovers of the work. It is interesting to note that Mr. Weingartner's tempi are not invariably those of other conductors, but do any two of them agree as to how Fate knocks at the door? The slow movement is superbly played. The symphony occupies four double discs and is No. 178 of Columbia's Masterworks.

Ravel's Piano Concerto

Ravel's Piano Concerto played by Marguerite Long, for whom the work was written, is issued by Columbia in its Masterworks Series. The work was heard for the first time in this country last autumn and was well received. The recording is clear and the interpretation may be considered authentic since the accompanying orchestra is under the baton of the composer.

H.

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Metropolitan Continues Drive for Funds; Receives Aid From Juilliard Foundation

(Continued from page 3)

Cravath and Mr. Bliss stated positively that this was not the case, and Lucrezia Bori, chairman of the fund committee, again told radio listeners at the Metropolitan broadcasts that only through their generous response, and the response of all others who are friends of opera, could the Metropolitan be assured of another season.

The series of newspaper statements began with a letter published in both the *New York Times* and the *Herald Tribune* on March 2 from the pen of William Matheus Sullivan, lawyer and music patron, a Metropolitan subscriber and former president of the Society of the Friends of Music, which discontinued its activities last year. In reference to the purposes of Mr. Juilliard's bequest, Mr. Sullivan quoted the following provision of the Juilliard will:

"To aid all worthy students of music in securing complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give without profit to musical entertainments, concerts and recitals of a character appropriate for the education and entertainment of the general public in the musical arts and to aid the Metropolitan Opera Company in the City of New York for the purpose of assisting it in the production of operas."

With this as his starting point, the attorney posed a series of questions for the Juilliard administrators to answer, both with respect to its present activities and the need of the Metropolitan and concluded with an implied warning of legal action.

"If the Juilliard Foundation and the Metropolitan Opera Company cannot answer these questions, an application to a court of proper jurisdiction will result in a judicial interpretation and construction of Mr. Juilliard's will so far as it affects the opera public of New York City and the present critical financial need of the Metropolitan Opera Company."

Mr. Erskine Replies

The same newspapers the next morning carried a statement from John Erskine, president of the Juilliard School of Music, in answer to that by Mr. Sullivan, and revealing that several days prior to the publication of Mr. Sullivan's letter the Foundation had agreed to stand back of the Metropolitan and had contributed \$50,000 to the \$300,000 fund. It was revealed that \$5,000 had previously been contributed, though a question was raised later as to whether this was a contribution or loan. Newspaper headlines to the effect that the Juilliard gift had tided the opera over its crisis were regarded at the Metropolitan as unfortunate in that they would discourage further contributions to the fund. This led to further statements, in-

cluding a second one from Mr. Sullivan again criticizing the Foundation.

Mr. Bliss and Mr. Cravath, however, referred to the action of the Foundation in contributing \$50,000 as "generous" and "very liberal," but emphasized that no more was to be expected from this source. Mr. Bliss stated that William C. Potter, banker, one of the trustees and the treasurer of the Foundation, had notified him that the manner of investment and the return on the millions bequeathed by Mr. Juilliard, including the upkeep of its extensive educational program, would not permit a larger grant to the opera. The bequest has been variously estimated as between \$14,000,000 and \$21,000,000. The annual income has been placed as around \$600,000.

States Juilliard Position

Mr. Erskine's statement, in so far as it covers the points raised by Mr. Sullivan, follows:

The morning papers carry a letter by Mr. William Matheus Sullivan threatening court proceedings against the Juilliard Foundation unless certain questions of his are answered.

He wants to know whether the Juilliard Foundation is fulfilling the intention of Mr. Juilliard's will; to what extent Mr. Juilliard's wishes have been carried out with reference to the Metropolitan Opera Company; whether it was Mr. Juilliard's intention that the Foundation should take over the Institute of Musical Art, or that the building on East 52nd Street should remain unoccupied, and unproductive of income; whether the Juilliard School should employ a very expensive faculty or that foreign instructors should be employed; and finally, whether it was Mr. Juilliard's intention that the public should be asked for \$300,000 for the Metropolitan Opera Company when that Company had not received the financial aid to which it is entitled under Mr. Juilliard's will.

This is not the first time that the charge has been made that Mr. Juilliard left something to the Metropolitan which his Trustees have failed to deliver.

I am as much responsible as anyone for the policy of the Juilliard in recent years. I believe that what the Juilliard has done has been true to Mr. Juilliard's wishes in spirit and in letter.

Purpose of Bequest Clear

We have had no difficulty in learning what Mr. Juilliard's wishes were. He left his Trustees free to encourage American music as they thought best, but he expressed three wishes which his Trustees have tried to respect scrupulously. The first was that this Foundation should provide for the training of musicians, and

ROCHESTER CONCERT IS LAST OF SERIES

Reiner Conducts Final Program of Philharmonic for This Season

ROCHESTER, March 5.—Fritz Reiner conducted the last concert given this season by the Rochester Philharmonic Orchestra, and received prolonged salvos of applause in appreciation of his fine work in three guest appearances. The program, heard in the Eastman Theatre on Thursday evening, Feb. 23, consisted of Strauss's *Ein Heldenleben*, *Les Préludes* by Liszt and the Overture to *Tannhäuser*. Members of the orchestra gave themselves wholeheartedly to the Strauss music, and Mr. Reiner achieved an excellent presentation of it. The Liszt and Wagner works were also played well and were cordially received.

Raymond Wilson, head of the piano department of the Eastman School of Music, and Nicholas Konraty, head of the opera department, were heard at Kilbourn Hall on Feb. 20, in a delight-



Fritz Reiner, Who Conducted the Final Concert of the Rochester Philharmonic

ful recital. The enthusiastic audience demanded numerous encores.

MARY ERTZ WILL

he named among possible methods of procedure the establishment of a School. The second was that free concerts might be given of such a quality as to educate public taste.

The third was that the Foundation might aid out of its income in the production of certain operas at the Metropolitan.

Mr. Sullivan reverses the order of the suggestions, making it appear that the Metropolitan was Mr. Juilliard's first thought.

Mr. John M. Perry, who drew Mr. Juilliard's will, is a Trustee of the Foundation and a Director of the Juilliard School of Music. Mr. Allen Wardwell, counsel for the Metropolitan Real Estate Corporation, is Chairman of the Directors of the Juilliard School of Music. Mr. Cornelius N. Bliss, one of the Trustees of the Metropolitan Real Estate Corporation, is a Director of the School. And Mr. Paul D. Cravath, Chairman of the Metropolitan Opera Company, is also one of the Directors.

There has been, therefore, on our two Boards, no predisposition to neglect the Metropolitan.

Mr. Juilliard wished the Foundation to assist in the production of operas which otherwise might not get a hearing at the Metropolitan—operas of historic interest to students, and operas written by American composers.

Opera Declined Aid

As soon as Mr. Juilliard's trust was founded, the Metropolitan was approached with an offer to carry out Mr. Juilliard's wish. The offer was declined, on the ground, I understand, that the normal program ought not to be disturbed. The Juilliard Foundation then suggested that it pay for a supplementary season of opera at the Metropolitan for the production of unusual operas and American compositions. This offer the management of the Metropolitan declined.

The Foundation then proceeded to carry out Mr. Juilliard's other wishes.

Mr. Sullivan implies that we should not have any foreign-born artists on our faculty, or any who are not yet American citizens. I can answer for our teachers, that they are devoted to the cause of American music, and to the interests of American musicians, and they all speak English. I shall wait with interest to see how Mr. Sullivan applies this principle to the Metropolitan. I am afraid he has raised a ghost which will not soon stop walking.

When I became President of the Juilliard School of Music I had a very satisfactory conversation with Mr. Otto Kahn, then Chairman of the Metropolitan. He agreed with me that the Juilliard School ought to produce the kind of operas Mr.

Juilliard had in mind.

To have proper facilities for the training of opera students and the production of operas, as well as for other advantages, the Foundation moved the School from East 52nd Street to its present location. The building in East 52nd Street has been for sale or for rent ever since. Mr. Sullivan wishes to know whether this is in accordance with Mr. Juilliard's wish. It is not. Mr. Juilliard is not responsible for any of the vacant property on Manhattan.

When the crisis became acute this year, Mr. Cravath and Mr. Bliss asked me to join the Committee to raise \$300,000. They asked me, they said, because I was a critic of the Metropolitan, but Mr. Cravath encouraged me to believe that if the Metropolitan could carry on, its work would be developed as we all desired.

Conditions Specified

At a meeting of the Foundation last Tuesday we agreed in principle to see the Metropolitan through on certain conditions. I submitted these definitions of the purpose of our gift.

1. To enable the Metropolitan to give further encouragement to American singers and composers according to Mr. Juilliard's wish.
2. To secure educational opportunities at the Metropolitan, such as the privilege of attending rehearsals, for properly qualified students.
3. To enable the Metropolitan to serve a large audience, by a supplementary season of opera comique, or by other supplementary programs.
4. To enable the Metropolitan to introduce modern stage methods.
5. To insure the production next season of American operas already commissioned, such as the work by Howard Hanson and Richard Stokes.

At this meeting Mr. Bliss told us that Mr. Sullivan's letter, as yet unpublished, had been brought to his attention, and that he had seen Mr. Sullivan and Mr. Downes (Olin Downes, critic of the *New York Times*) personally, and had explained to them why the letter should not be published.

Mr. Sullivan speaks of the high salaries paid to teachers at the Juilliard School. The average salary is well under \$10,000 for a School season of 8 months. What the salaries at the Metropolitan are I do not know.

The artist-teachers at the Juilliard School have voluntarily taken a heavy cut in their already moderate salaries, so that more aid might be extended to students and to musical enterprises outside the School.

I hope the Juilliard Foundation will put through its plans for the Metropolitan. But if the money were handed over to the Metropolitan without such conditions as would insure Mr. Juilliard's intention, I should not care to be connected with either the Foundation or the School.

JOHN ERSKINE

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In Chicago Studios

CHICAGO, March 5.—An Hour of Music with the professional pupils of Dudley Buck was held in the Fine Arts Building on Feb. 26. The program was given by Esther Friend, soprano; Cyril Pitts, tenor and Leslie Arnold, baritone. Frances Grund furnished piano accompaniments.

The Columbia School of Music presented the following artist pupils and members of the faculty in recital in Kimball Hall on Feb. 24: Evelyn Wienke, soprano; Aldo Del Missier, violinist; Walter Spry, pianist; Dudley Powers, cellist; Ocie Higgins, mezzo-soprano; Ruth Ray, violinist and William Hughes, pianist. Robert Macdonald, director of the school and Marie Briel, Mary Virginia Wallace and William Hughes were the accompanists. M. M.

Concerts Given by Braun School in Pottsville

POTTSVILLE, PA., March 5.—Fourteen concerts were given at the Braun School of Music in February, both teachers and pupils taking part. The Symphony Orchestra, conducted by Robert Braun, director of the school, was heard at two concerts in Mendelssohn's Italian and Goldmark's Rustic Wedding symphonies, in the Overture to Don Giovanni and excerpts from Tchaikovsky's Eugen Onegin. At the first of these events Elizabeth Garretson, coloratura soprano sang an aria from I Puritani and songs. At the second, Dr. I. H. Lidy played Mendelssohn's Violin Concerto.

Mr. Braun gave piano recitals on Feb. 6 and 13, playing works by Brahms, Chopin, Liszt, Schumann, Beethoven and Górecki. He will give a series of five recitals in March. The program for March 7 is also to bring a demonstration by Helen Foley of work in Schlieder Creative Music.

Augusta Tollefson and Katherine Wier Give Program

BROOKLYN, March 5.—Augusta Tollefson and Katherine Wier gave a recital of music for two pianos in the Tollefson Studios on the afternoon of Feb. 11. The program contained Tarenghi's Variations on a Theme by Schumann, the Suite from Mozart's Seventh Serenade arranged by Louis Victor Saar, the Schulz-Evler-Chasins version of The Beautiful Blue Danube and works by Sinding and Hollaender.

New York Madrigal Society Awards Four Scholarships

Four free scholarships have been awarded by the New York Madrigal Society to the following students: Samuel Kligfeld and Suzanne (Kibritdjian) Katchoony, voice; Jack Finestone, piano; and Ruth Berman, harp.

MARIA MÜLLER

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Heard in School and Studio

La Forge-Berumen Artists Heard in Series of Broadcasts

Frank La Forge and Ernesto Berumen presented their pupils in another of the series of weekly broadcasts over the Columbia Network on Thursday, Feb. 23. David Collins, bass, was the singer and Jerry Mirante, pianist, gave two groups. Mr. La Forge was at the piano for Mr. Collins.

Harrington van Hoesen, baritone, was guest soloist at the Musicians Club of New York on Tuesday, Feb. 21, at the Waldorf Astoria. Mr. La Forge, his teacher, was at the piano.

Estelle Liebling Artists Appear in Varied Engagements

Artists who have studied with Estelle Liebling have been active in numerous engagements.

Maria Samson, soprano, who sang in Madama Butterfly at the Radio City Music Hall recently, was re-engaged to appear at the R.K.O. Roxy Theatre during the week beginning Feb. 17. Gladys Haverty, Rosemarie Brancato, and Viola Philo, sopranos, have been heard in the Radio City Music Hall. This was Miss Philo's third appearance at that house.

Dorothy Miller, soprano, gave a recital at The Towers in Brooklyn on Feb. 26. Merran Reader, soprano, was heard on Feb. 19 at the Lexington Avenue Branch of the Y.W.C.A. Pearl Dorina, soprano, appeared as Gretel in Hänsel and Gretel, and as Nedda in Pagliacci, in Pittsburgh on Feb. 25, with the International Grand Opera Company. The Three Graces, a trio, appears every Wednesday evening, on the Royal Gelatine Hour over WEAF.

Bernard Barnett, a graduate of the announcing department of the Estelle Liebling Radio School, has been engaged by Station WCDA as a staff announcer.

Dr. Hans Weisse Continues Lectures

Dr. Hans Weisse has continued his lecture series at the David Mannes Music School on the principles and theory of Dr. Heinrich Schenker, begun on Feb. 6, giving a lecture each succeeding Monday. Dr. Weisse uses in his exposition the Five Analyses in Sketch Form by Schenker, published by the Mannes School.

Solon Alberti Artists Fulfill Engagements

Artists who have studied with Solon Alberti have fulfilled numerous engagements. Sally Knight, pianist, played sonatas with Miles Dressell, violin teacher at Teachers College, in Grace Dodge Hall, Columbia University, on Feb. 15. The same program was given at the International House on Feb. 8. On Feb. 17 Miss Knight accompanied Elsie Glaser, soprano, and played solos at the Metropolitan Temple. Richard Maxwell, tenor of the NBC, recently gave a program for the Women's Club at Reading, Pa. Robert Tilberg,

baritone, is appearing with Howard Marsh in vaudeville.

Jeanne Heinz, soprano, gave a children's program for the Women's Club of Reading. Pa. Lucille Dressell, soprano, and Sally Knight won first and second places, respectively, in the contest held by the Sigma Alpha Iota Sorority Chapter in New York for appearances at the National Convention to be held in Denver in the summer. Donald Walter sang the title role in Robin Hood at White Plains, N. Y., on Feb. 4. John Weidler is tenor soloist at St. James's Church, New York.

Mrs. Harrison-Irvine Arranges Program of Matinee Artistique

Mrs. J. Harrison-Irvine arranged and was the accompanist at the benefit program of the Matinee Artistique given under the direction of the Misses Preston at the home of Mrs. M. Orme Wilson on Feb. 24. The artists were Elda Vettori, soprano of the Metropolitan Opera; Giuseppe Barsotti, of the San Carlo Grand Opera Company, and Michael Stefano, violinist of the New York Philharmonic Symphony Orchestra.

Mrs. Harrison-Irvine and Sandra Arleaux recently gave a tea in Mrs. Harrison-Irvine's studio to exhibit Miss Arleaux's portrait by Joseph H. Boston. Miss Vettori and Mr. Barsotti sang the duet from the First Act of Tosca with Mrs. Harrison-Irvine at the piano.

Rudolph Gruen Gives Class Piano Concert

Rudolph Gruen presented a group of his pupils in a class piano concert given in the Neighborhood Music School on Feb. 21. Taking part were Arthur Roberts, Maryanne Newman, Madeline Piedra, Frances Leibowitz, Rose Resnick, Nettie Buck, Ida Melnikoff and Sylvia Schuster. Bach, Schumann and Debussy were composers represented.

Fiona McCleary Gives Pupils' Recital

Fiona McCleary, former teacher at the Tobias Matthay Piano School in London, presented her pupils in recital at the Studio Club on Feb. 25. Paderewski's Variations and a Concerto by Mozart were played by Sylvia Dickler, age eleven. Other very young children performing were Nancy and Jane Urba, Robert Taft and Cyril Warshauer. Alice Salaff was heard in original compositions; and Adele and Leonard Arner and Ruth Harris took part.

Perolé Quartet Concludes Series at David Mannes School

The Perolé String Quartet, composed of Joseph Coleman, Max Hollander, Lillian Fuchs and Julian Kahn, gave on March 5 the third and last concert in the chamber music series held in the David Mannes Music School. The program consisted of the C Minor Quartet by Brahms, Schumann's Quartet in A and the Quartet in F by Rieti.

Beatrice Raphael Gives Studio Recital

At a musical given by Beatrice Raphael in her studio on the evening of March 4, Sarah Swaab, soprano, was cordially received in a well-chosen program which included works by Wolf, Mozart, Quilter, Strauss and Scott. Miss Raphael provided admirable accompaniments.

Ondricek Ensemble Pleases

Presenting a program of unusual interest, the Ondricek Artists' Ensemble gave a concert in Steinway Hall on the evening of Feb. 25. An unfamiliar classical concerto, for violin with two pianos, by Johann Georg Pisendel opened the evening. A Handel Passacaglia, arranged for violin and 'cello by Halversen-Press, followed. Works by Brahms and Chopin were played by Fanny Monachino, pianist. Emanuel Ondricek's arrangement of Fibich's Sonatina for two violins and piano; the Mendelssohn Violin Concerto, played by Frances Hendrickson; and a Fantasy by Lauber completed the program. Karel Leitner, pianist, and Louis Kallao, cellist, assisted the ensemble. An enthusiastic audience gave every evidence of enjoyment.

OVER THE AIR

ACADEMY SPONSORS LIST OF SPEECHES ON MUSIC

Authorities Heard on NBC Network Sunday Series Under Auspices of Teachers of Singing

The American Academy of Teachers of Singing is sponsoring a series of broadcast speeches over the National Broadcasting Company WEAF network, under the general title, Singing, the Well-Spring of Music. John Erskine, president of the Juilliard School of Music, launched the series on Sunday, March 5, at 4 p. m., his subject, What Chance for the Singer? On March 12, A. Walter Kramer, Editor of MUSICAL AMERICA, will speak on The Alledged Scarcity of American Songs.

Others, to follow in the weekly events, will be Mary Garden, Walter Butterfield, president of the Music Supervisors National Conference; Edward Johnson, tenor of the Metropolitan; A. Atwater Kent, sponsor of the Atwater Kent Radio Auditions; Marshall Bartholomew, president of the International Student Musical Council; Deems Taylor, composer; Pierre V. R. Key, editor of *Musical Digest*, and Herbert Witherspoon, director of the Cincinnati Conservatory of Music.

Short Waves

A new hour, *Music Is My Hobby*, on the WJZ network, Fridays at 7:15 p. m., enlists people from many circles, who are talented amateurs. Among the names are William H. Woodin, new Secretary of the Treasury, Hendrik Van Loon, Daniel Frohman, John Erskine, Olin Downes, Judge Leopold Prince and others. Leonard Liebling inaugurated the series on Feb. 24. *Antonia Brico conducted the NBC Symphony on March 8. . . . Works of Thomas Griselle, winner of the 1928 Victor Prize, were heard on a CBS network on Feb. 28, played by Alice Griselle and Claire Ross, duo-pianists, and sung by Helen Young, soprano.*

Margarete Dessooff and the Dessooff Choirs were to present the air premiere of excerpts from Vecchi's *L'Amfiparnaso*, a rarely produced opera of the sixteenth century, on March 11, over a CBS network. Marcel Grandjany, harpist, and Rosa Low, soprano, were to be guests of the Concert Footlights program over a WJZ network on March 9.

The Baltimore Symphony, conducted by George Siemann, will broadcast on an NBC network on March 28 at 10 p. m., with Baltimore's WBAL as key station. After the Prelude to Die Meistersinger and Strauss's Death and Transfiguration, and before Rimsky-Korsakoff's Caprice Espagnole, Mayor Howard W. Jackson will speak on What Music Means to a Municipality. Baltimore's orchestra is municipally supported.

The Young Composers Group is having a series over WEVD, on Sundays at 8 p. m. Participants are Henry Cowell, Lehman Engel, Henry Brant, Vivian Fine, Bernard Herman, Israel Citkowitz and Jerome Moross—all composers under twenty-six. Various soloists are assisting.

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Orchestral Concerts in New York

(Continued from page 10)

though the jointures between these themes are often obscure and irrelevant, but generally the structure holds up well. There may be some question as to the musical value of the ideas, several of them being unashamedly sentimental, their lack of pretension acting as a saving grace, however, because they are at least honest.

Dr. Hanson aimed to create something youthful, and he has succeeded admirably. There is abundant vitality in the sym-



Quinto Maganini, Who Led the Sinfonietta of New York in Its Last Concert, Plans Future Activities With a New Group

phony, it moves and is alive. In fact, there is occasional boisterousness which suggests raw youth, untrammelled.

The same program was repeated at the concert on the afternoon of March 5.

Q.

Sinfonietta Gives Last Program

Sinfonietta of New York, Quinto Maganini, conductor. Soloists, Helen Marshall, soprano; John Kirkpatrick, pianist. (T.H.) March 1, evening.

Gloria.....Leopold I (Emperor of the Holy Roman Empire)

Air.....Louis XIII (France)

Madrigale.....Gesualdo, Prince of Venosa (Italy)

Passetyme with good company

Henry XIII (England)

Transcribed by Mr. Maganini

Three Songs:

C'est mon ami....Marie Antoinette (Queen of France)

Flucht.....Louise (Queen of Saxony)

Le Depart pour Syrie....Hortense (Queen of Holland)

Miss Marshall and Mr. Kirkpatrick

Symphony in B Flat.....Haydn

Fantasy for Piano and Wind Instruments

Roy Harris

Soloquy for Flute and Strings.....

Bernard Rogers

Fugue for Five Wind Instruments.....

Daniel Gregory Mason

Africa, Land of Romance.....

William Grant Still

Rhapsody for Piano, Clarinet and Strings.....

Joseph Wagner

Scherzo.....Henry Cowell

Deep Forest.....Mabel Daniels

Cuban Rhapsody.....Quinto Maganini

At a time when the major symphonic and chamber music organizations seldom deviate from old established channels of program building, and when the policies

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Louis Gruenberg's First Symphony Was Played by the Boston Symphony under Koussevitzky

offered by the modern music groups are, if not as old, at least as established, the position of Mr. Maganini in the New York concert field is rapidly becoming an indispensable one. The foregoing program, the last of the season, was one to rejoice the musical bibliophile.

The music of the crowned heads was varied in style, not universally distinguished, but exceedingly interesting. The Haydn Symphony was well played and cordially received. Roy Harris's Fantasy was music of a sincere and, in parts, a moving sort. The Rogers Soloquy was sombre and impressive. Mr. Mason's work was in a lighter mood; the composer took several bows from the audience. Still's Africa, which has been heard frequently before, was melodious and jazzy as usual. Joseph Wagner's Rhapsody pleased with its delicate chromaticisms. Henry Cowell's Scherzo proved amusing. Mabel Daniels's Deep Forest sensitively impressionistic, and Mr. Maganini's own Cuban Rhapsody formed an energetic and colorful finale.

Koussevitzky Conducts Stravinsky

Boston Symphony, Serge Koussevitzky, conductor. (C.H.) March 2, evening.

Ballet Suite, No. 2.....Gluck-Mottl

Symphony No. 1 in B Flat....Schumann

Le Sacre du Printemps.....Stravinsky

To this jaded pair of ears Felix Mottl's orchestral dress for these charming old Gluck tunes has always seemed appropriate. So they appeared on this occasion, too, well played as the evening's inaugural.

What Dr. Koussevitzky did to the Schumann, space hardly permits recording. The general tempi were slow and draggy, and there were all sorts of divagations from the set pace. The second theme of the first movement was slow in enunciation, with the answering figure in the violas played like thirty-second notes, instead of sixteenths! But the worst feature of this most un-Schumannlike presentation was the fact that the breaths between phrases in this music seems to be entirely unknown to this conductor, who connects a totally completed phrase with a following one, as though they were parts of the same phrase.

Better performances, too, of the *Sacre* have been heard in these parts. It got off to none too smooth a start, due to the bungling of the opening phrases in the first bassoon. But why worry about *Le Sacre* in 1933? It is more "dated" than any of Stravinsky's major works. And that is saying a great deal in a day which has become almost fully conscious of what a mortal this once seeming giant really is. Audiences are getting on to this, too; there was very little applause for the *Sacre*.

Gruenberg Symphony Has New York Premiere

Boston Symphony, Serge Koussevitzky, conductor. (C.H.) March 4, afternoon.

Eine kleine NachtmusikMozart
Symphony No. 1, Op. 17.....Louis Gruenberg
(First Time in New York)
Siegfried IdylWagner
Overture to TannhäuserWagner

There was a time when the Boston conductor was praised as one of our ablest program makers. Hardly today. But if the program had only been well played!

The Mozart was done by a reduced band of strings—an unnecessary procedure, to our mind, the opening Allegro taken far too fast, the final Presto rushed Prestissimo. The Romanza and Menuetto were, on the other hand, charmingly played.

Mr. Gruenberg's lengthy symphony is another example of mastery of a medium, with ideas not sufficiently cogent to make the work arresting. The four movements contain all manner of idioms, from the Strauss of the Salomé period to the Stravinsky of Petrouchka time, orchestral effects galore, considerable rhythmic interest, and varied orchestral timbres. But thematically the symphony speaks to us with no conviction. The composer was called out and when he appeared the apathetic audience gave him its plaudits.

The Siegfried Idyl was played in a manner that confirmed our previously gained opinion that Dr. Koussevitzky is not exactly at home in Wagner. A.

Enesco Plays Mozart Concerto

National Orchestral Association, Leon Barzin, conductor. Soloist, Georges Enesco, violinist. (C.H.) March 7, afternoon.

Symphony No. 2.....Brahms
Concerto No. 7 in D.....Mozart
TriganeRavel
Mr. Enesco

Fireworks, Fantasy for Orchestra, Stravinsky. This was the sixth concert of the series by the National Orchestral Association. The youthful orchestra, which always shows improvement in the course of the season, has now reached a point where its performances are remarkably smooth and precisely co-ordinated. Mr. Barzin led his forces through the Brahms Symphony in a most creditable manner, giving a performance of distinction.

Mr. Enesco, in excellent violinistic form, played the Mozart Concerto with exquisite style and subtlety of nuance. Much interest attached to the work, which is infrequently performed and which had not until recently been regarded as an authentic work of Mozart. Mr. Enesco's opinion is that it is the most effective of all the Mozart violin concertos. While one may disagree with this verdict, there was no denying that the noted violinist gave it an interpretation of rare sensitiveness and charm. He was thunderously applauded both for his playing of the concerto and for the delicate performance of the Ravel work which followed.

Stravinsky's Fireworks made a brilliant close to the program. A work of considerable technical difficulty in the individual parts, it was played with great *eclat*, eliciting much enthusiasm from the large audience.

G.

EL PASO CONCERTS COVER WIDE RANGE

Resident Musicians Heard in Programs of Very Attractive Variety

EL PASO, TEX., March 5.—The music department of the Woman's Club gave a program recently under the direction of Mrs. Rowland Gilchrist. Those appearing on the program were: Claude Herndon, pianist; Mrs. Will Owen, Mrs. Gilchrist and Mrs. Robert Lander, vocal trio; Mrs. H. W. Foester, harpist; Mrs. Vernon Proffitt, soprano. Accompanists were Mrs. Lillian Pearce and Mrs. Henry Cox.

Italian opera was featured at the regular meeting of the MacDowell Club recently at the Woman's Club House. Taking part were: Eugene Sullivan, violinist; Mrs. Will Owen, soprano; Mrs. Charles J. Andrews, contralto; Margaretta Chalfant, soprano; Carlile Tucker, baritone; Mrs. Wallace Perry, soprano. Mrs. Robert Lander and William Balch, in an alto and tenor duet; Mrs. Courtney Proffitt, soprano. Accompanists were Mrs. V. L. Bean, Mrs. Lillian Pearce, Mrs. W. R. Brown, Mrs. Herman Rosch, Miss Frank Luther, C. A. Snyder and Mrs. Henry Cox.

The following officers were re-elected at a meeting of the El Paso Music Teachers' Association recently: Virginia Bean, president; Grace Taylor, vice-president; Marjorie Congdon, secretary; Marie Smith, treasurer.

Mrs. Katherine Peebles, founder and president of the Austro-American International Conservatory of Music, gave a recital early this season while visiting in the city.

The Morgan-Baber studios are presenting pupils in a series of practice recitals, the first being given recently. Students of Mary Morgan, and Yvonne Baber, Mrs. David McGraw, Mrs. Glenn McKinney, Mrs. M. M. McClure, Elenor Cleveland, Felicia Carrera, Orva Feeback, Claude Herndon and Woodruff Lochausen appeared on this program.

Mrs. W. H. Schrock presented pupils in recital recently.

GEORGIA B. CARMICHAEL

Durieux Ensemble Gives Concert With Grainger As Guest

The Willem Durieux Music Ensemble, under the baton of Willem Durieux, presented a program in the home of Mr. and Mrs. Frederic Dixon on the evening of March 5. Percy Grainger assisted as guest artist. The program included works by Jenkins, Byrd, Warlock, Vivaldi, Frickenscher, Sanby, Cyril Scott, Grainger and Bloch.

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BALTIMORE FORCES GIVE PICTURE LIST

Experiment in Correlation of Music and Painting Made at Children's Concert

BALTIMORE, March 5.—The youthful audience which attended the Young People's Concert given on Feb. 25 at the Lyric Theatre by the Baltimore Symphony Orchestra listened alertly to the cultural program. Under the baton of George Siemon the orchestra played two compositions each of which followed the showing of a celebrated painting. The paintings were, *The Procession of the Kings* by Gozzoli and *Rinaldo and Armida* by Van Dyke. Roland J. McKinney, director of the Baltimore Museum of Art, described these paintings to the young people and John Denues, director of Music Education in the Public Schools, added enlightenment as to the musical values of the compositions which were chosen as being representative of the pictures

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shown. These were, in order, Elgar's *Pomp and Circumstance* and Wagner's *The Ride of the Valkyries*. This attempt at the correlation of art and music was arranged by the Municipal Director of Music, Frederick R. Huber. Besides the numbers mentioned, the program included three compositions by the conductor entitled *Pictures, Mountains and The City*.

Music Club Gives Program

The Baltimore Music Club, Mrs. J. Martin Garrett, president, gave a public performance at the Peabody Institute on Monday evening, Feb. 20 which featured the appearance of its organist members, vocalists and instrumentalists. John Denues, superintendent of music in the public schools, began the program with works of Bach and Mendelssohn; Katherine Lucke, of the teaching staff of the Peabody Conservatory of Music, played two original organ compositions; and John Elterman as organist and conductor, concluded the program with Liza Lehmann's *In a Persian Garden*. Soloists in a choral cycle were Helen Stokes, Constance Hedja, Nils Falkman and Robert Southard, with Virginia Castelle as pianist and Celia Brace as violinist. Gustave Strube's *Abend Glocken* was played by the violinist with Audrey Plitt at the piano and Katherine Lucke at the organ. Elsie Craft, soprano, and Mr. Southard were heard in groups of solos. Clara Groppel, George Bolek, and Mrs. Castelle accompanied.

The program of the Bach Club concert on Wednesday evening Feb. 22 at Cadoa Hall was presented by Ethel Bartlett and Rae Robertson, duo-pianists whose brilliant performance gave the audience much pleasure.

Pasquale Tallarico, pianist, a member of the faculty, was the artist at the Peabody Conservatory recital of the week. His musical presentations, in which emotion and technical qualities were well balanced, gave keen delight.

Chamber Music Heard

The Compinsky Trio completed its series of local appearances at Cadoa Hall, on the evening of Feb. 26, playing a program of Brahms with intellectual and emotional appeal.

The Baltimore Civic Opera Company, Eugene Martinet, director, gave a very creditable performance of *Martha* at Cadoa Hall on the evening of Feb. 25 before a large audience. The growing patronage of this educational group is encouraging and indeed is deserved, for the venture is giving opportunity for the expression to a large list of local singers. The participants were Marion Gilbert, Margaret Gilner, Douglas Biddison, Jr., Blaine Diven, Robert Jachens and Rodman Gilbert. The sets by Joseph Rogge, and the staging by William Hoffman added to the attractiveness of the production.

Gunther Ramir, organist of the Church of St. Thomas, Leipzig, appeared at the Peabody Conservatory of Music before a large audience which included many members of the American Guild of Organists. His playing was greatly admired in works by Bach, Reger and Buxtehude. The program ended with a brilliant improvisation on a given theme.

Gregor Piatigorsky, cellist, with Pierre Luboschutz at the piano, gave the fifteenth Peabody recital on the afternoon of Feb. 17. The audience found pleasure in his interpretations, and demanded many encores.

The Roth Quartet—Feri Roth, Jeno Antal, Ferenc Molnar and Janos Scholz—gave the fourth concert in the series sponsored by the Bach Club, of which Willem Wirtz is president. A feature of the program was the first American

GABRILOWITSCH IS GUEST IN PORTLAND

Chorales by Bach Are Given by 300 School Children with Orchestra

PORTLAND, ORE., March 5.—A triumph of the current season was the collaboration of Ossip Gabrilowitsch, soloist, and Willem van Hoogstraten, conductor, in Rachmaninoff's Piano Concerto in F Minor at the Portland Symphony Orchestra's concert recently.

Mr. Gabrilowitsch's effulgent beauty of tone and clarity in phrasing aroused the audience to a high pitch of enthusiasm. He called on Mr. van Hoogstraten, and finally on the orchestra as well, to share in the plaudits. Convincing readings of Schubert's *Rosamunde Overture* and the *Fourth Symphony* of Brahms were given.

The matinee concert another day held especial appeal by reason of the delightfully spontaneous singing of 300 boys and girls from the grade schools,

who were heard in three chorales from Bach's *Christmas Oratorio*. They were trained by W. H. Boyer, supervisor of public school music, and his assistants. Mr. van Hoogstraten placed a novelty, *Northern Lights* by Allan Langley, on the program.

Fritz Kreisler, appearing in the Steers-Coman Series, attracted his customary large and applauding audience to the Auditorium recently. Carl Lamson accompanied.

Other events have been the following: the presentation of a combined orchestra from twelve grade schools, led by Verne Preston, at the Benson Polytechnic School; an appearance of the Helvetia Swiss Male Chorus, under the leadership of Herman Hafner; the monthly organ recital by members of the Oregon Chapter of the American Guild of Organists, at St. Paul's Lutheran Church; and programs by local pianists, Orpha Parker and Robert Flack.

JOCELYN FOULKES

LEGINSKA CONDUCTS PLAYERS IN DALLAS

DALLAS, March 5.—An outstanding event of the year was the appearance of Ethel Leginska as pianist and conductor with the Dallas Symphony Orchestra in the Fair Park Auditorium. In both capacities she proved to be a dynamic and skilled musician. One of her compositions, *Old King Cole*, was on the program. Other works presented were the *Overture to The Secret of Suzanne*, Liszt's *Les Préludes*, and Tchaikovsky's *Marche Slave*. For her appearance as pianist, Miss Leginska chose Rubinstein's *Concerto in D Minor*.

The A Cappella Chorus, led by Ruth Johnston Curtis, gave a varied and delightful program in Highland Park Town Hall recently. This chorus is composed of twenty young enthusiasts who sing with expression. Their musicianship is excellent. The soloist was a young pianist, Leonard Gay, who was

liked very much. He is at present pursuing his studies in Chicago.

Paola Lawn Autori, soprano, was heard in an interesting program recently at McFarlin Memorial Auditorium. She sang several arias from operas, a group of lieder and songs in English; and honored a local composer, David Guion, by presenting a group of his compositions. Mr. Guion played the accompaniments for this group; the singer's husband, Franco Autori, accompanied the balance of the program. Frank Harting was the manager.

The third attraction of the Community Concerts, Inc., of which Mrs. Charles Clinton Jones is executive secretary, was a recital by Elisabeth Schumann. She received an ovation from the audience that filled the auditorium of the Woodrow Wilson High School.

MABEL CRANFILL

MUSIC FORWARDED BY CLUB IN PEORIA

PEORIA, ILL., March 5.—Significant events have included recitals by Mischa Elman and José Iturbi. Both appeared under the auspices of the Amateur Musical Club, of which Mrs. Samuel Levinson is president; and each played to a full house.

The club, which has a membership of nearly 2,000, has not only carried on its activities as usual this season, but has undertaken added financial responsibilities. The most important of these is sponsorship of the Peoria Symphony Orchestra. The orchestra of sixty players, conducted by Forest Woodman, was thereby enabled to give its annual mid-winter concert; and, together with the Philharmonic Choral of the club, will participate in the program which is to be held when the State Federation of Music Clubs meets in this city in April. The Amateur Club is to be hostess.

Each artist concert this year has

been preceded by a lecture-recital by a club member who has acquainted the audience with the music to be presented.

Under the direction of Marion Johnson, the club's junior department, having 200 members under sixteen years of age, took active part in the presentation of Ethel Glenn Hier's *MacDowell Play*, produced for the benefit of the MacDowell Colony at Peterboro, N. H.

Eva Kidder is music supervisor in the public schools, which have given more operettas and concerts this winter than ever before. Lincoln's birthday was observed, as usual, with a concert in which all the high school orchestras and glee clubs took part. There have been ten performances of *Allen Campbell's Land of Dreams Come True*, and from two to three presentations each of works by G. A. Grant-Schaefer and Don Wilson, in addition to *The Toy Makers*.

H. H. MILLS

Elijah Is Sung in Union Seminary

Mendelssohn's *Elijah* was given at the Union Theological Seminary on the evening of Feb. 15, under the baton of Clarence Dickinson. Soloists were Ruth Shaffner, soprano; Viola Silva, contralto; Harold Haugh, tenor, and Theodore Webb, bass.

Ninth Symphony and Stravinsky's Sacre Delight Audiences in Boston

Orchestra under Koussevitzky Attains New Standard of Eloquence—Wagner Anniversary Observed—People's Symphony Led by Stone Concludes Season—Conservatory Forces Heard in Unusual Program—Chamber Concerts Given

BOSTON, March 5.—Dr. Serge Koussevitzky has brought the Boston Symphony Orchestra to a new standard of eloquence, beauty and power in late mid-season concerts. Notable performances of Stravinsky's *Le Sacre du Printemps*, Beethoven's Ninth Symphony and excerpts from Wagner's music dramas in commemoration of the anniversary of his death have followed in rapid succession; and it is difficult to say which has been the major attainment of the season thus far.

The program for Feb. 17 and 18, given with the co-operation of the Bach Cantata Club of which G. Wallace Woodworth is the conductor, had Olga Averino, Nevada Van der Veer, Robert Steel and Frederic Baer as soloists, and was as follows:

Prelude and Good Friday Spell from *Parsifal* Wagner
Symphony No. 9 Beethoven
The Bach Cantata Club; Mmes. Averino and Van der Veer, Messrs. Steel and Baer

The audience was requested to refrain from applause after the *Parsifal* excerpts, and the resulting stillness created a sympathetic atmosphere for the reverent interpretation which Dr. Koussevitzky had achieved. In the clarity and precision of the strings, and in the characteristic beauty of the brass, the musicians excelled themselves.

An Exuberant Release

Beethoven's Ninth brought exuberant release, and the ovation which Dr. Koussevitzky received at the close was eloquent testimony that he had succeeded far beyond common experience in bringing to aural life the image of the composer's desire. There was an irresistible brilliance in the second movement, concentration and unity in the Adagio and an intoxicating drive and vigor in the finale. Though the tone of the ensemble was somewhat lacking in sonority, the singers made heroic efforts to achieve Beethoven's ideal in the ultimate proclamation of joy.

The program for Feb. 24 and 25 was the following:

Ballet Suite No. 2 Gluck-Mottl
Symphony No. 1, in B Flat Schumann
Sacre du Printemps Stravinsky

Gluck brought elegance, symmetry and grace; Schumann, fullness of heart and spirit; Stravinsky, sardonic lightning and the tempest. When first performed here *Le Sacre* was the cause of protest; at this performance, there was not a protest from anyone; on the contrary, vigorous and prolonged applause.

The orchestra employed the supplementary Monday concert of Feb. 13 as a Wagner anniversary observance, playing the Siegfried Idyl and excerpts from the music dramas.

Conducted by Thompson Stone, the People's Symphony Orchestra gave its

last and most impressive concert of the season on Feb. 28. Frederick Converse's Festival of Pan, an early work, was well received. Josef Alexander was solo pianist in the Concerto in G Minor of Saint-Saëns, and Ralph Smalley the soloist in Popper's Concerto for 'Cello in E Minor.

Myra Hess delighted everyone with her remarkable performance of Schumann's Concerto in A Minor at the Pension Fund concert of the Boston Symphony, conducted by Dr. Koussevitzky on Feb. 26. The program began with Mozart's Eine Kleine Nachtmusik and ended with Tchaikovsky's Fifth Symphony. Miss Hess also pleased her Boston following with her distinctive gifts at a recital on the previous day.

Still another commemorative concert

was that of the New England Conservatory Orchestra on Feb. 15 under the conductorship of Wallace Goodrich, director of the conservatory. It marked a high point in performances by this intrepid group, which is one of the outstanding student orchestras in the country. The program contained Loge's Narrative from *Das Rheingold* and the duet of Siegmund and Sieglinde from *Die Walküre*. Rulon Y. Robison and Miss Shea of the faculty were soloists.

Intimate Recitals Attract

The chamber concert of Feb. 24, also by faculty members of the New England Conservatory, continued a series which has drawn capacity audiences to Brown Hall. Harrison Keller, violinist, and Jesús María Sanromá, pianist, played Hindemith's Sonata in G and Brahms's Sonata in G. With an assisting group of musicians comprising Malcolm Holmes, Renato Pacini, Margaret Clark and George Brown, they also gave Chausson's Concerto for violin and piano with accompaniment for string quartet. Their perform-

ance was in every way exemplary. The Chardon Quartet gave on Feb. 16 another of its engrossing concerts in Brattle Hall, Cambridge. Under the general heading, Austro-Hungarian Program, the members performed Schubert's Quartet in A Minor, Op. 29, and Bartók's Quartet, Op. 7. Joined by Georges Fourel, violist, they played Mozart's Quartet in B flat (K. 46).

The Burgin Quartet, with the assistance of Mr. Sanromá, played for the Flute Players Club on Feb. 19. The list contained Brahms's Quintet in F Minor, Hindemith's Fourth Quartet, Prokofieff's Sonata for two violins, and Turina's *Oracion del Torero*.

Lotte Lehmann sang in Symphony Hall on Feb. 21 to an enthusiastic audience, her program including lieder by Schubert, Schumann, Brahms and Strauss. Piano recitals of interest have been given by José Iturbi on Feb. 15 and Avis Bliven Charbonnel on Feb. 19, the latter playing with her accustomed expertness.

NELSON MOREAU JANSKY

HARTFORD IS LOYAL TO OPERA COMPANY

Sokoloff Leads Cleveland Forces with Myra Hess as Artistic Soloist

HARTFORD, March 5.—The interest of this city in opera was again evidenced unmistakably on the rainy evening of Feb. 7, when every seat in Bushnell Memorial Hall was taken and there were many standees to hear the Metropolitan company in *Aida*. In the cast were Elisabeth Rethberg, Carmela Ponselle, Giovanni Martinelli, Lawrence Tibbett, Ezio Pinza, Arthur Anderson, Giordano Paltrinieri and Aida Donnelly. Rita De Leporte was the solo dancer. Tullio Serafin conducted.

Nikolai Sokoloff, appearing in Bushnell Hall for the third time on Feb. 15 as leader of the Cleveland Orchestra, received the enthusiastic applause of a capacity audience. No less impressive was the reception accorded Myra Hess, soloist in Beethoven's Fourth Piano Concerto. On the program were Rachmaninoff's Second Symphony, *Finlandia* by Sibelius and the Nocturne from Mendelssohn's music to *A Midsummer Night's Dream*.

First Free Concert Attracts

Hundreds were turned away from the free concert given in Bushnell Hall on Feb. 19 by the Hartford String Orchestra through the co-operation of the Bushnell Memorial with the Hartford School of Music. Harold Berkley, head of the school's violin department, led forty-five players in music by Bach, Grieg, Holst and other composers. Signe Sandstrom was 'cello soloist. This concert was the first of three arranged by the Memorial in conjunction with the Hartford School and the Julius Hartt School of Music.

The Hartford County Choral and Orchestral Society's sixty voices, led by George Curtis, gave the first complete Hartford presentation of Costa's oratorio *Eli* in Broadview Community Church on Feb. 26. Nancy Day Wallace, Alice Evans Wagner, Charles J. Stuhlman, Edgar L. Brown and Rev. Allen A. Gates were the soloists.

Elisabeth Schumann gave an impressive lieder program at the Hartford Woman's Club on Feb. 21 under the

auspices of the Musical Club of Hartford.

Yehudi Menuhin's recital, fifth in the current Kellogg series, attracted one of the largest and most enthusiastic audiences of the season. Artur Balsam was a satisfactory accompanist.

Pianist Aids Philanthropy

Carl Walton Deckelman, pianist, teacher and conductor, was heard in his annual recital on Feb. 1, the attendance taxing the seating capacity of the Asylum Avenue Baptist Church. Proceeds were turned over to the women of this church to buy food for undernourished children.

As a feature of the celebration of its seventy-fifth anniversary, the Hartford Sängerbund sponsored a concert by the Vienna Sängerknaben in Bushnell Hall on Feb. 10. Dr. Georg Gruber led the ensemble. The Sängerbund took part under the baton of Max Duetzmann. This body, which took first honors at Bridgeport in the biennial contest sponsored by the Connecticut Sängerbund a year ago, now has more than 300 members. Nicholas Mitesser is the president.

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WINNIPEG PLAYERS BROADCAST CONCERT

Women's Club Presents Brahms Program—Noted Guests Are Acclaimed

WINNIPEG, March 5.—The Winnipeg Symphony Orchestra, conducted by Bernard Naylor, broadcast over CKY for the first time recently. Agnes Smith Kelsey, soprano, and Stanley Hoban, baritone, were the assisting artists.

The orchestra's third concert of the season drew a noticeably larger audience than had attended previous appearances. Interest in the ensemble and enthusiasm for its performances grows steadily. On this occasion the program chosen by Mr. Naylor included Mozart's Jupiter Symphony, Finlandia by Sibelius and the same composer's Rakastava Suite for strings, triangle and tympani.

Schubert's Unfinished Symphony, the Overture to Oberon, three Bavarian Dances by Elgar and Beethoven's Third Piano Concerto made up the fourth orchestral program under Mr. Naylor's baton. Lulu Putnik Payerle was the soloist.

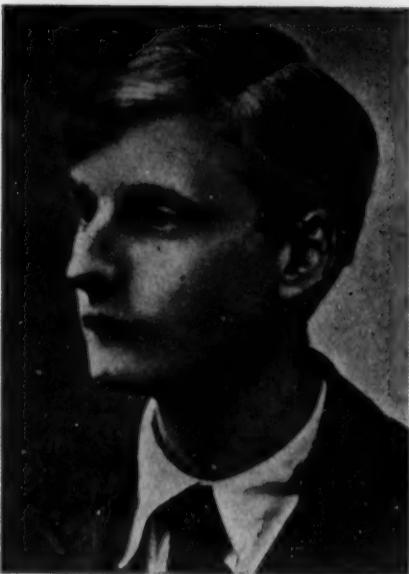
Young Pianist Gives Recital

Sylvia Cates was heard in a piano recital on Feb. 20 in the concert hall of the Auditorium, assisted by Winona Lightcap, soprano, and a string orchestra under the leadership of W. G. Rutherford. Miss Cates will shortly sail to England to continue her studies at the Royal College of Music in London, where she won a scholarship last summer.

Stanley Hoban, baritone, appeared in recital on Feb. 13, accompanied by Mr. Naylor.

Gordon Maclean, pianist, gave a program on Feb. 16. Assisting were Lyla Brown, soprano, and James Wright, violinist.

The Junior Musical Club, Mrs. A. M. Gammie, president, was in charge of the program for the Women's Musical Club on Feb. 13. Those contributing to the program were Gordon Kushner, Evelyn Campbell, Jean Nicolson, Allan Murray, Dorothy Goodman, Eva Clare, Irene Diehl, Allan Murray, Michael Battanchuk, Deszo Mahalek, Margaret Hamilton and Honore Hubicki.



Bernard Naylor, Conductor of the Winnipeg Symphony Orchestra

Sigrid Onegin had a cordial reception on her return on Feb. 6. The capacity audience was thrilled by her magnificent voice and by her interpretations of music by Schubert, Beethoven, Handel, Verdi and Paisiello. Hermann Reutter was a splendid pianist and accompanist. This recital was the ninth in Fred M. Gee's Celebrity Concert Series.

Josef Hofmann gave the eighth program in the Celebrity Series on Jan. 30, entralling a capacity audience with his superb artistry in works by Chopin, Handel-Brahms, Debussy, Liadoff and Strauss-Godowsky.

Soloists are Well Received

Allan Burt, baritone of Montreal, was guest artist at the Women's Musical Club recently, substituting for John Goss, who was unable to fill the engagement owing to sudden illness. Mr. Burt delighted the audience with an interesting program. Fred M. Gee was the accompanist.

A special Brahms program was held by the University Women's Club, of which Mrs. J. S. De Lury is president, in the Fort Garry Hotel Concert Hall recently. An address on the composer was given by Mrs. Reginald Jones, of the German department of the University of Manitoba, and the following contributed to the program: Doris Gilmour, soprano; Helen Williams, pianist; and a quartet consisting of

Anny Moncrieff Hovey, pianist, Lindsay M. Hovey, violinist, George Williams, violist, and Catharine Rignold, cellist.

Lotte Lehmann was given a hearty welcome at her first Winnipeg recital in the Playhouse Theatre recently. Erno Balogh accompanied. The recital was the sixth in the Celebrity Concert Series under the local direction of Fred M. Gee.

The seventh event in this series was

PLAYERS IN DALLAS GIVE GOOD CONCERT

Nina Koshetz Is Soloist with Orchestra Under Baton of Van Katwijk

DALLAS, March 5.—Kalinikoff's First Symphony was given an excellent reading at the Dallas Symphony's Orchestra's fourth concert of the season, conducted by Paul Van Katwijk, on Feb. 19 in Fair Park Auditorium. The orchestra was in splendid form throughout the program, which was further made up of two Bach preludes arranged by Pick-Mangiagalli, and the Triana from Albeniz's Iberia in the arrangement made by Arbos. Nina Koshetz, soprano soloist, was applauded for her singing of music by Mozart, Brahms, Foote, Moussorgsky and Arensky.

David Guion, whose home is in Dallas, was featured at the Palace Theatre in the week beginning Feb. 4. The orchestra played his Shingandi, Brudder Sinkiller, The Harmonica Player and Arkansaw Traveler. The composer was at the piano for his Turkey in the Straw with the orchestra. John Poat, baritone, sang Guion songs, The Bold Vaquero, and Home on the Range, the composer playing the accompaniment with the orchestra.

Twilight Program Presented

Edward Cramer, concertmaster of the Dallas Symphony Orchestra, Daisy Polk, soprano, and Russell Curtis, pianist, were heard at the twilight musicale of the Cecilian Club recently. Mr. Cramer played a Sonata by Albert Stoessel, with Gertrude Mandelstamm at the piano. Miss Polk's songs were by Dvorak, Debussy, Carpenter, Crist, Watts and other composers. Mr. Curtis accompanied and gave a group by Chopin.

The Schubert Choral Club celebrated the birthday of the composer with a program of his music on Jan. 31. Taking part were: the club under the baton of Carl Wiesemann; Olga Leaman, soprano; J. Wesley Hubbell, tenor; and a trio composed of Alexander Keese, violinist; Lenore Holcomb, cellist, and Mr. Wiesemann, pianist. Myrtle McKay was the accompanist.

Artists featured at the monthly twilight program by the club were Mrs. Walter J. Fried, violinist, and Andrew Lawrence Quattlebaum, tenor. Julia Graham Charlton accompanied Mrs. Fried.

Mrs. Frederick B. Ingram and Mrs. Joseph B. Rucker gave a program of two-piano music on Feb. 15, at Stone-light Court before an invited audience, under the auspices of the Southern Memorial Society.

Paola Lawn Autori, soprano, accompanied by Mr. Autori, and Gertrude Mandelstamm, pianist, were heard at Melrose Court on Feb. 16. Agnes Weeks, pianist, was presented by the Wednesday Morning Choral Club on Feb. 16. A joint program by Lucile

given previously by the London String Quartet: John Pennington, Thomas Petre, William Primrose and C. Warwick Evans. A capacity audience fully appreciated the program, which included music by H. Waldo Warner, Beethoven and Tchaikovsky.

E. Joseph Shadwick, violinist, has returned to Winnipeg after an absence of several years spent in the United States and in England.

MARY MONCRIEFF

Stedman Williams, pianist, and Joyce Cate, soprano, was given on Feb. 7.

Visiting artists received with enthusiasm have been Vladimir Horowitz, appearing under the management of Mrs. John F. Lyons of Fort Worth on Feb. 9; and the Society of Ancient Instruments under Henri Casadesus, presented by the Civic Music Association on Feb. 14.

MABEL CRANFILL

SALEM HAS SYMPHONY

Orchestra in Oregon Centre Is Financed by Subscriptions

SALEM, ORE., March 5.—The Philharmonic Symphony Orchestra of Salem, under the conductorship of Jacques Gershkovitch, gave its first concert recently. Included on the program were Schubert's Rosamunde Overture, Berlioz's Rakoczy March, and shorter compositions by Tchaikovsky. Nancy Thielsen, soprano, was the soloist.

The orchestra, which consists of sixty players, was developed from a nucleus of thirty-five. Under the sponsorship of the Salem Philharmonic Symphony Orchestra Association, it is financed by subscription. Officers of the association are as follows: C. A. Sprague, president; W. T. Jenks, Fred Broer, and T. A. Livesly, vice-presidents; C. A. Kells, secretary; H. V. Compton, treasurer; Mrs. W. E. Anderson, business manager; Raymond Carl, orchestra manager; and Alice Crary Brown and Mrs. Roy Klein, chairmen of the music and membership committees respectively.

Grace Divine and Steuart Wilson Heard at Williamsport

WILLIAMSPORT, PA., March 5.—Grace Divine, mezzo-soprano, and Steuart Wilson, tenor, appeared in a successful joint recital on Feb. 17 at Dickinson Seminary. Music by Handel, Donizetti, Schubert, Vaughan Williams, Mana-Zucca, Wyman-Brockway, Sharp, Burleigh, Bassett, Dodds and other composers was on their list. Harold A. Richey accompanied.

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STUDENTS IN MICHIGAN WILL PRESENT ORPHEUS

State College and Institute of Music Has Well-filled Schedule of Concerts

EAST LANSING, MICH., March 5.—The music department of the Michigan State College will present Gluck's *Orpheus* on March 9 as one of the attractions on the College Concert Course. The cast will include Naomi Van Loo as Euridice, and Mary Ellen Davis as Amor, assisted by the College Chorus of 100 voices, the college orchestra and a ballet. The production will be supervised by Lewis Richards, Michael Press (who will conduct), Fred Patton and E. S. King. Ann Kuehl will direct the ballet.

A midwinter series of advanced student recitals is in progress by Michigan State College and the Michigan State Institute of Music and Allied Arts. The first of these recitals took place recently when Marion, Katherine and Irene McKee, pianist, violinist and cellist respectively; Cecile Louise Pollock, pianist; Jeanette Eichinger, violinist, Naomi Van Loo, soprano, were presented in a varied program. Subsequent programs being heard on each Monday afternoon are presented by other artist-pupils from the classes of Mr. Richards, piano; Mr. Patton, voice; Mr. Press, violin, and Alexander Schuster, cello and ensemble.

Mr. Patton, who heads the voice department, gave lessons in New York for three days, beginning on Feb. 9, under the auspices of the institute. Mr. Patton, during his trip to the East, fulfilled several engagements including a broadcast over Station WITC, Hartford, Conn., on Feb. 6, and an appearance with the Springfield, Mass., Symphony Orchestra on Feb. 7. On Feb. 28 he sang in Elijah with the Elgar Choir of Hamilton, Ont.

CLEVELAND INSTITUTE HEARS GOOD PROGRAMS

Beryl Rubinstein and Arthur Loesser Give Two-Piano Recital—Ensembles Appear

CLEVELAND, March 5.—Beryl Rubinstein, director of the Cleveland Institute of Music, and Arthur Loesser, head of the ensemble department, gave a highly successful recital of music for two pianos in Samuel Mather House on Feb. 8. An enthusiastic audience overflowed the assembly hall.

On Feb. 12 Mr. Loesser gave a lecture-recital on Brahms at Western Reserve Academy, Hudson, O.

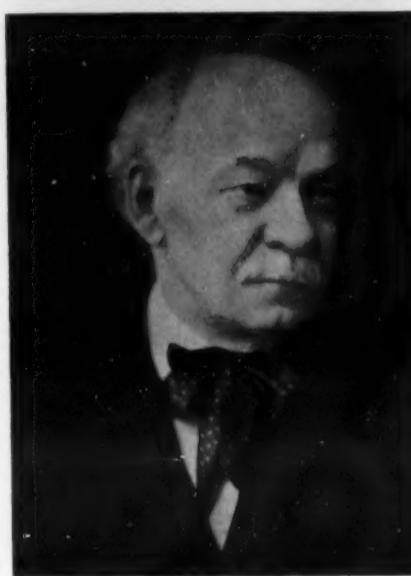
Denoe Leedy, of the piano faculty, was to speak on Carl Philipp Emanuel Bach and the Development of the Sonata Form on Feb. 24 in the Comparative Arts Course. A lecture-recital on Scarlatti was scheduled to be given in the same course by Mr. Loesser on Feb. 3.

Ethel de Gomez, a pupil of Mr. Rubinstein, was heard in her second artist's diploma piano recital on Feb. 17, playing works by Bach, Haydn, Franck and Debussy.

The Junior and Symphony orchestras of the institute made their initial appearance of the season on Feb. 10. Maurice Hewitt conducts the Symphony Orchestra. The Junior Orchestra is led by Edward Buck. The Rhythm Band, composed of some of the youngest students under the leadership of Gladys Wells, appeared at the weekly children's recital on Feb. 4.

A prize competition open only to Catalan composers offers 20,000 pesetas for the best lyric work in three acts. J. Salvat, Barcelona, is the secretary.

Passed Away



Charles E. Watt

CHICAGO, March 3.—Charles E. Watt, founder and editor of the *Music News*, died suddenly on Feb. 23 of a heart attack. He was born in Lima, Ohio, in April, 1862. In 1895 he founded the Chicago Piano College; in 1908 the *Music News*.

Mr. Watt was a pianist and organist. He studied with the late Dr. Florenz Ziegfeld at the Chicago Musical College. Before starting his own school of music he was associated with the late Walton Perkins in the Chicago Conservatory. He is survived by his widow and three daughters, one of whom, Mrs. Lois North, is on the staff of the *Music News*.

M. M.

Robert Radford

LONDON, March 1.—Robert Radford, one of the most prominent English basses died here today after a long illness.

Mr. Radford was born in Nottingham, May 13, 1874. He first came into prominence in the Handel Festival of 1906, and was later heard at the Festivals at Leeds, Sheffield, Bristol and other places. He was principal bass with the Beecham Opera Company and the Royal Opera at Covent Garden during many seasons. He had been teacher of singing at the Royal Academy of Music since 1928.

Alice Killin-Keough

PUEBLO, CO., March 5.—Alice Killin-Keough, soprano, who, some years ago was a prominent New York oratorio, concert and church singer, died here last month at the age of sixty-eight.

Mrs. Killin-Keough graduated from the New York School of Opera and Oratorio in 1894, and three years later married James Potter Keough who was then secretary of the Music Teachers National Association. She was for a time soloist at the Metropolitan Church in Toronto. She is survived by her husband and one brother.

Edwin Monroe Jenks

GOSHEN, CONN., March 6.—Edwin Monroe Jenks, formerly assistant librarian at the Library of Congress in Washington and for many years engaged in newspaper work, died here today at the age of sixty-one.

He was born in Boston and studied at the New England Conservatory of Music there, also graduating from Columbia College in New York. In Boston, Mr. Jenks was in turn a member of the editorial departments of the *Transcript* and the *Post*. In New York he was for a time real estate editor of the *Sun*, and was associated with the *Herald*, the *American*, the *Journal of Commerce* and *MUSICAL AMERICA*. He also was engaged at the Brooklyn Public Library, the Pratt Institute Free Library in Brooklyn, and the Institute of Musical Art in New York. He retired some months ago.

Mr. Jenks is survived by his widow, by a daughter, Mrs. Edward Beakell, and by four grandchildren.

Dr. Walter Heaton

READING, PA., March 5.—Dr. Walter Heaton, composer, and Fellow of the Royal College of Organists, died here today at the age of sixty-two. For the past three years he had been organist of the Trinity Episcopal Church of New Orleans.

Dr. Heaton was born in Manchester, England, and educated at Victoria University from which he graduated in 1889. He was widely known as an organist both in England and in this country, where he appeared as soloist at several expositions. He is survived by his widow, Mrs. Elizabeth Heaton, and by a son, Percy Hugh Heaton of Fort Wayne, Ind.

Van Vechton Rogers

PROVIDENCE, March 5.—Van Vechton Rogers, harpist, who had toured with prominent artists such as Lillian Nordica, Ernestine Schumann-Heink and Eugène Ysaye, died here in hospital on March 2.

Mr. Rogers, who was sixty-eight years old, retired from public life in 1919, after being crippled by an accident, and devoted his time to teaching. He was the organizer of the Founders Chapter of the National Association of Harpists.

Charles F. Bornhaupt

STAMFORD, CONN., March 5.—Charles Frederic Bornhaupt, concert and theatrical manager, died on March 2 at his home here. He was fifty-eight years of age. Mr. Bornhaupt was a native of Russia, but had lived in America since 1900 and had become an American citizen. He had managed appearances of Ruth St. Denis, Gaby Deslys, La Argentina and the first tour of Balieff's Chauve Souris.

Raymond C. Vetter

PHILADELPHIA, March 5.—Raymond C. Vetter, violinist and conductor, died suddenly at the Naval Hospital here on Feb. 24, at the age of thirty-five. In 1924 he had conducted the summer concerts of the Philadelphia Orchestra, and had been associated as conductor with various other orchestras, including the Pennsylvania Symphony and the Berlin Philharmonic. He is survived by a daughter.

Frank E. Hopkins

TOPEKA, KAN., March 5.—Frank E. Hopkins, New York organist and composer, died here on Feb. 26 at the age of seventy. He came to Topeka recently to visit his daughter, Mrs. Thomas Larimore. He had formerly occupied a post as organist of Grace Church in Jamaica, L. I.

Wilford Waters

HAVANA, March 1.—Wilford Waters, once a member of the faculty of the New York Conservatory of Music, died here on Feb. 21. Mr. Waters, who was seventy years old, had made his home in Havana for the past eight years. He is survived by his widow and one daughter.

Gaston de Pawlowski

PARIS, March 1.—Gaston de Pawlowski, first editor in chief of the well-known musical and theatrical daily paper, *Comœdia*, died here last month. Mr. de Pawlowski was born at Joigny, June 14, 1874, and had been well known as an author of works on various subjects as well as a dramatic critic.

Oliver W. Halsted

LOCKPORT, N. Y., March 5.—Oliver W. Halsted, pianist and organist and founder of the Halsted Conservatory of Music, died in hospital on March 1.

Mr. Halsted was born near this city on Feb. 23, 1857, and studied in Chicago and New York. One of his prominent pupils was Nathaniel Dett, the Negro composer.

Theodore M. Griffith

SOUTH ORANGE, N. J., March 9.—Theodore M. Griffith, president of the Griffith Piano Company, died here today. Mr. Griffith was at one time a salesman with the Hallett & Davis Company, and established his own business in 1905.

SYMPHONY APPEARS IN PORTLAND, ME.

Local Orchestra Is Heard Under New Conductor—Clubs Give Benefit

PORTLAND, Me., March 5.—The Portland Symphony Orchestra, now in its sixth season, was heard in the City Hall Auditorium on Feb. 3, when its new conductor, Charles A. Warren, held the baton for the first time. The orchestra has made a creditable advance, and interpreted a varied program with skill and confidence.

Works played were Sibelius's *Finlandia*, the Overture to *William Tell*, Strauss's *Tales from the Vienna Woods*, and items by Kistler, Saint-Saëns, Bizet and Komzak. Isabelle Jones was soprano soloist. Soloists in orchestral works were Katherine Hatch, cellist; Clinton Graffam, Jr., English horn player; and Harold Lawrence, flutist.

Miss Jones sang *Una Voce Poco Fa* from *The Barber of Seville* with orchestral accompaniment, giving the aria with splendid effect. A later group included an aria from *Manon Lescaut*, and songs. Howard Clark was the accompanist.

A concert for the joint benefit of the MacDowell Colony at Peterboro, N. H., and the Maine Federation of Music Clubs was given in Frye Hall on Feb. 7 by Portland music clubs affiliated with the federation. Louise H. Armstrong and Fred Lincoln Hill were at the head of committees which arranged the program.

Taking part were: a group from the Women's Choral Society, led by Rupert Neily; the Portland Rossini Club Chorus, under the leadership of Marion Theis; the Portland Polyphonic Society, Alfred Brinkler, conductor; Ocy Downs, representing the MacDowell Club; Isabelle Jones and Beatrice Plummer, Rossini Club; Sylvia Rowell, Katherine Hatch and Virginia Sweetser, Marston Club; Jane Harlow; Wilfred Tremblay and Virgil Smith, Kotzschmar Club.

Programs by Rossini Group

Fortnightly public recitals of the Rossini Club, of which Julia E. Noyes is president, have continued with special programs. Arrangements for one of them were made by Mrs. Charles P. Carroll. Mrs. Theis led the chorus. Soloists were Marion Blumenthal, Helen Ward, Gertrude Kriger, Lucille Lavin, Isabelle Jones, Evelyn Carroll and Marcia Merrill. Miss Jones, Anne Dyer, Margaret Stokes, Mildred Thurrell, Martha Hill and Beatrice Plummer sang madrigals.

Participants in the program of Feb. 9 were: Florence Coffey, Dorothy Le Butt, Helen Barnett, Anne Dyer, Florence Seaford, Lucille Lavin, Romayne Perry, Frances Woodbury, Ocy Downs and Katherine Hatch.

Nelson Eddy was presented with great success by the Portland Music Commission recently in its series of Community Concerts. On his varied program were works by Handel, Mozart, Massenet and Rimsky-Korsakoff, as well as lieder and English songs. Dr. Will C. Macfarlane, organist, took part, and Theodore Paxson accompanied. Many encores were demanded and generously given.

AROLYN W. JOHNSON

Julia Peters, lyric soprano, gave a recital for members and friends of the American Woman's Association in the A. W. A. Clubhouse on Feb. 5.

BACH'S PASSION IS NOBLY SUNG IN BRUSSELS

Performance under Devocht Outstanding for Unity of Purpose and Legitimate Effect—Busy Days Also Bring Notable Radio Program Led by Defauw—Light Music Played at Concert Given in Honor of Broadcasters Organization — Liège Conservatory Commended for Brilliant Choral Singing

By HENRI VERBRUGGHEN

BRUSSELS, March 1.—These have been busy days, musically. Some of the most conspicuous events have had great artistic import. Notable among these was a performance of Bach's *The Passion According to St. Matthew* at the series of "spiritual concerts" conducted by Louis Devocht.

The very efficient choir and the eminent soloists, performing with the Brussels Symphony, made a deep impression, chiefly owing to the conductor's consummate knowledge of his subject, the life he was able to infuse into the production and the vividly realistic effects which he secured through means that were invariably legitimate. One felt throughout that not only the spirit of Bach's time was present, but also that the right speed was employed; and the speed, which affects the rhythm, is the soul of classical music.

Soloists Are Equally Matched

All those who took part had been imbued with the conductor's earnestness and definite sense of style. The result was a homogeneous artistic purpose such as can only be obtained when all the participants have assimilated the esthetic outlook of their leader and are capable of giving practical effect to his ideas.

The five soloists were equally matched—that is without any one disturbing the equality through outstanding idiosyncrasies of voice or personality and thus attracting special attention to his particular part to the detriment of the whole. Moreover, the obbligati for flute, oboe and violin were in competent and artistic hands, thus completing a sense of unity which one is seldom privileged to experience in these days of the oratorio's temporary decline in popularity.

Mr. Devocht is certainly one man in a thousand, with an all-compelling influence on those who come under his sway; and I cannot imagine his superior in the task of welding together large forces in works which (such as those of Bach) require "focussing" to the very finest point in order to create the requisite atmosphere.

On the other hand, *The Magic Flute*, which I heard at the opera, did not boast the same sense of style. The essential unity was sadly lacking, chiefly owing to the adoption of fantastic speeds, either through impatience or lack of sufficient knowledge on the part of those in charge. The dismal result was that all the calm and serene dignity of that remarkable masterpiece was absent.

Franck Featured Over the Air

Notable, too, was the special radio program conducted by Désiré Defauw, general music director of the national station. The program opened with the noble and majestic Interlude from Franck's *Rédemption*, and closed with the same composer's *Symphony*. Between these works, Henri Desclin, a



The *Maison du Roi* on the *Grande Place*, Brussels. It was in this building that Egmont, hero of Goethe's tragedy to which Beethoven composed incidental music, spent the last night of his life and before which he was executed.

young member of the radio orchestra, played Brahms's *Violin Concerto* with fine technical mastery and beautiful quality of tone, though with lessunction than one is accustomed to hear from the great interpreters of this composition. Yet, on the purely violinistic and musical side, M. Desclin was above reproach.

He is the leader of a string quartet which has achieved an enviable reputation both at home and abroad. Toward the end of the season, the ensemble will give the entire cycle of Beethoven's quartets as a corollary to a Beethoven festival in which the Brussels Symphony Orchestra will play all the Beethoven symphonies and most of the overtures with Erich Kleiber as conductor.

A popular orchestral concert was given on the same day as the *Passion*, in the same hall and by an orchestra of secondary importance. This concert was memorable because of the very brilliant playing of Robert Maas, cellist of the *Pro Arte Quartet*. He gave a concerto by Boccherini in its original form and Tchaikovsky's *Rococo Variations* with that tranquil perfection which betokens the true artist and musician. He has a beautiful rich, round tone of invariably pure quality, and a facility of the kind that is rarely encountered, and then only among those who have reached the utmost heights of technical achievement. In every particular, Mr. Maas is easily the equal of any of the finest artists of today.

Furtwängler Is Welcomed

Wilhelm Furtwängler and his Berlin Philharmonic Orchestra gave three concerts (one of which was an extra) on the way to London. His programs had a wide musical appeal, including the C Major Symphony of Schubert, Debussy's *Prélude à l'Après-Midi d'un Faune*, *L'Apprenti-Sorcier* by Dukas, etc. With a conductor of such glowing impulse and the splendid discipline of the players, the result was thrilling. The real cognoscenti, comprised of many musicians, enthusiastic amateurs and members of the large German and Austrian colonies in Brussels, gave the musicians a well-merited ovation.

A program at the Brussels Conserv-

atory was dedicated to Wagner in commemoration of his anniversary. The inevitable Overture to *Tannhäuser* was preceded by the Prelude to Act II from the same opera and by *Elisabeth's Greeting to the Hall of Song* and the *Prayer*.

The overture was played with a nervous force which re-created it as the masterpiece of its period; and the Siegfried Idyl was given a performance which, for balance of speeds, would have been hard to match anywhere. An unusually deliberate pace emphasized the nobility and solemnity of the Funeral March from *Götterdämmerung* and the final scene from the same work had its usual effect. Mr. Defauw's conducting seems more expressive from day to day as one becomes more familiar with his methods and outlook. Madame Lubin, from Paris, who possesses a voice of the ideal timbre and power for Wagner roles, sang the vocal items with authority, ease and truth of expression.

Many Startling Moments

A novel experience was in store for those who were invited by the administrators of the national radio station to a concert of light music given in honor of delegates to the conference of the international Union of Radio Broadcasters. Franz Andre, one of the permanent conductors of the station, was in charge and the evening held many startling moments.

It began with a Fantasy on Spanish themes by F. A. Gevaert, formerly director of the Brussels Conservatory. Next came two Belgian folk songs; and after that we heard Gershwin's *Piano Concerto* beautifully played by Constant Brenders. A string of short pieces scored for small orchestra, new Anglo-American jazz works and a set of Negro spirituals brought us to the closing item, a symphonic suite by Jacques Ibert which might well be named "Parisian Suite," as it contains such subtitles as *Metro*, *Faubourgs*, *Paris Mosque*, *Restaurant au Bois de Boulogne*, *Le Bateau Ile-de-France* and *Parade Foraine*—all short and brightly and cleverly scored for the standard jazz orchestra of the day.

The singer was Maurice Degroote, a bass of especial ability and musician-

ship. His versatility is really remarkable, even in these days of clever young folk. He handles oratorio and songs in French, Flemish, Walloon, Latin, and English with a perfection of delivery which shows that he is a born artist as well as a cultivated musician. I understand he has studied piano, violin and viola in addition to singing, and has the advantage of a complete university education. It counts!

Orchestra Returns to Film House

One important item of news is fraught with far-reaching possibilities and indicates the probable return of the living orchestra to cinema theatres. It is the announcement that the orchestra of the Angora Palace (the most important cinema house in the city) is shortly to return after a long absence and will resume regular appearances at all performances.

I wonder if this is the beginning of a new era of prosperity for the orchestral musician. All non-canned music had gradually been eliminated since the establishment of the sound-film, and this welcome change has created much excitement in Belgium. Great is the hope of unemployed musicians that better times are now really at hand.

Two Te Deums and the Ninth

It has again been my privilege to hear a concert at the Liège Conservatory. The program contained Beethoven's Ninth Symphony, Bruckner's *Te Deum* and a *Te Deum* by Radoux, the son of the director who ruled during the organization's palmy days—the days of Ysaye, Thomson and Marsick. I had not expected to find such excellent choral material. The soloists, too, were of high rank and capability, both as to musicianship and voice quality.

The Bruckner *Te Deum* was given with impressive grandeur. In the Radoux work one felt a different impulse, that intangible "something" which one senses when every individual concerned is under a certain emotional stress. In a word, all those participating were intent on honoring the son of a man whom everyone loved and revered—the more so as the son is now also a professor in the institution.

Of the performance of the Ninth Symphony, I shall speak with certain reservations. The tempi in the first movement and in the *Scherzo* were so fast that the sense of nobility in the former section and the details in the latter were obliterated. Yet one was grateful to François Rasse, the eminent director, for all the earnestness which he transmitted to his forces, and for the conviction with which each measure was given according to his carefully considered opinions. Altogether, it was a memorable occasion, and one well worth the trip in cold weather under traveling conditions that were none too comfortable.

Wagner Memorial Celebration Is Held at Chemnitz

CHEMNITZ, GERMANY, Feb. 10.—In addition to performances of *Tristan und Isolde* with Nanny Larsen-Todson, of *Lohengrin*, *Das Rheingold* and *Tannhäuser* conducted by Prof. D. Neubeck, observance of the Wagner anniversary will be further carried out at the Opera under Intendant Hanns Hartmann with *Parsifal* in new settings on Good Friday. Wagner Unknown—Wagner Immortal is the general title of the celebration, which is to include a production of *The Marriage* and other of the composer's lesser known works.